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UNIVERSITY COLLEGE, LONDON. EXHIBITIONS, SCHOLARSHIPS, &c.

ANDREWS ENTRANCE EXHIBITIONS, Competitive.—EXAMINATION IN CLASSICS AND MATHEMATICS. Three of 30l. per annum, each tenable for two years. Examination in the first week of October.

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December 14, 1864. CHAS. C. ATKINSON, Secretary.

ROYAL ACADEMY OF ARTS.—On Saturday, the 10th inst., being the NINETEENTH ANNIVERSARY of the Foundation of the Royal Academy, at a General Assembly of the Academicians, the following Silver Medals were awarded:—

- To Mr. Thomas Davidson, for the best Painting from the Life.
- To Mr. Frederic Waller, for the best Copy made in the School of Painting.
- To Mr. Claude Andrew Calhoun, for the best Drawing from the Life.
- To Mr. Richard Lincoln Aldridge, for the best Drawing from the Antique.
- To Mr. James Griffiths, for the best Model from the Antique.
- To Mr. Sydney William Lee, for the best Architectural Drawing.
- To Mr. Horace Henry Cautley, for the best Perspective Drawing.
- And to Mr. Richard Fane Spiers, the Travelling Studentship for One Year in Design.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOUTH KENSINGTON MUSEUM.—The Animal Products Collection and Part of the Structure Collection will be CLOSED to the Public after the 1st of January, 1865, in order to prepare for the removal of part of the Iron Building.

By order of the Lords of the Committee of Council on Education.

THE MODELS OF NAVAL ARCHITECTURE, from 1485 to the present Time, contributed by the Admiralty and private Architects, &c., will be OPENED to the Public on and from MONDAY, the 19th December, at the SOUTH KENSINGTON MUSEUM. Mondays, Tuesdays, and Wednesdays, from 10 A.M. till 10 P.M.; Wednesdays, Thursdays, and Fridays, from 10 A.M. till 2 P.M. Admission 6d.

By order of the Lords of the Committee of Council on Education.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street.

The next ACTONIAN PRIZE, or PRIZES, will be awarded in the year 1865 to an Essay, or Essays, illustrative of the Wisdom and Beneficence of the Almighty, as manifested in any of the Phenomena of Radiation. The Prize Fund will be Two Hundred Guineas, and may be awarded as a single Prize, or in sums not less than One Hundred Guineas each, or withheld altogether, as the Managers in their judgment should think proper. Competitors for the Prize are requested to send their Essays to the Royal Institution, on or before 10 o'clock P.M., Dec. 31, 1864, addressed to the Secretary; and the adjudication will be made by the Managers in April 1865.

H. BENCE JONES, Hon. Sec. R.I.

NEW MEMBERS OF THE ARUNDEL SOCIETY.—One Guinea (contributed to the "Copying Fund") renders the donor an Associate Member for Life, and enables him to purchase separately at Member's Prices, any of the Publications, which remain in print.

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DUBLIN INTERNATIONAL EXHIBITION OF FINE ARTS AND MANUFACTURES, 1865.

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INTENDING EXHIBITORS are informed that the 31st of DECEMBER is the LAST DAY on which APPLICATIONS FOR SPACE will be received. The requisite Forms can be obtained at the House of the Society of Arts, John-street, Adelphi, London, W.C., or at the Exhibition Palace, Dublin.

By order, HENRY PARKINSON, Secretary.

CRYSTAL PALACE.—THIS DAY.

SATURDAY CONCERT AND AFTERNOON PROMENADE. Vocalists: Madame Grant and Signor Marchetti. Solo Pianist, Signor Mattel. Solo Violinist, Signor Ademann. Conductor, Mr. Mauns. Programme includes Italian Symphony, Mendelssohn's Song, "Home, Sweet Home"; Overture, "Manfred," Schumann. Palace warmed and brilliantly lighted for Afternoon Promenade. Admission, Half-a-Crown, or by Guinea Season Ticket. A Few Reserved Seats, at No. 6, Exeter Hall, or the Palace, Half-a-Crown.

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On MONDAY EVENING, and DURING THE WEEK, at ST. JAMES'S HALL, Piccadilly, at 8 o'clock, in consequence of their Engagement at the Crystal Palace during the Day.—Commodore Nutt and Minnie Warren, Best Man and Bride-maid to General Tom Thumb and his wife, will perform a variety of interesting, and appear in a Mixture of Songs, Dances, Duets, &c. Change of Programme at each Leave.—Admission, 1s. and 2s.; Reserved Stalls, 3s. each; Children under Ten Years of Age, Half-Price in 2s. and 3s. places.

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LITERATURE

Life of Lieut.-Gen. Thomas J. Jackson (Stonewall Jackson). By Prof. R. L. Dabney, D.D., Edited by Rev. W. Chalmers, A.M. Vol. I. (Nisbet & Co.)

Up to the present time Stonewall Jackson may be regarded as the one hero of the American war. Other men may surpass him ere peace be restored, but his own fame is no longer liable to diminution by his own conduct. The giant trunk lies prostrate, and as it has fallen, so must it remain. Stonewall Jackson is a type of that remarkable class which combines the most earnest religious fervour with the highest warlike talents. He has been compared to Havelock; but, as his biographer justly objects, without much reason. Jackson more resembled in many respects Colonel Gardiner and Gen. Wolfe. The leading characteristics of Stonewall Jackson would appear to have been an earnest yet humble and catholic religious piety, joined to an ardent patriotism which was uninfected by any thought of personal advancement or glory. Like Wellington, duty was his watchword, and everything was made subordinate to that consideration.

General Jackson, born in 1824, was a member of a distinguished Virginian family, of Scotch-Irish extraction. The founder of the American branch was one John Jackson, a prosperous London tradesman, who, in 1748, settled first in Baltimore, and afterwards removed to Virginia. Both John Jackson and his eldest son took an active part in the War of Independence. The great-grandson of John is the subject of the present biography. Stonewall's father was a Chancery lawyer of some eminence. Possessed of a sufficient patrimony, hospitality, dissipation, incautious engagements in aid of embarrassed friends, and finally high play, in time reduced him to comparative poverty. He died when the hero of this book was only three years old, and his wife a few years later married again. Thomas was then seven years old, and, together with his brothers and sisters, was adopted by his father's relations, who were displeased at the widow for taking a second husband. This lady, as is generally the case with the mothers of distinguished men, was a superior woman. A little more than a year after her second marriage she died. Even in childhood, Jackson gave indications of the quiet energy and self-reliance for which he was afterwards so celebrated. The uncle who adopted Thomas was a kind but rather too exacting bachelor. His rule becoming distasteful, the boy ran away to the house of another relation and asked for dinner. While eating, he quietly remarked "Uncle Brake and I don't agree; I have quit him, and shall not go back any more," and no persuasion could induce him to alter his determination. After trying in vain two relatives, he was ultimately received by his half-uncle Cummins Jackson, who had already given shelter to Thomas's elder brother Warren. With this uncle Thomas remained—with one exception which we shall presently mention—until he became a cadet at West Point. His new home was, from the character of the owner, far more congenial to the future General than had been "Uncle Brake's."

Warren, being an adventurous self-willed lad, demanded, at the end of a few months, permission to seek his own fortune, a permission which was promptly granted. Thomas was induced by the affection he bore his elder brother to accompany him; and the two boys, one fourteen and the other nine years of age, set off

on their travels. They first went to a maternal uncle, but soon tired of the restraint and education he thought it necessary to impose upon them, and left him after only a few months' residence. For a time their relations entirely lost sight of them. Six months later they reappeared, "travel-soiled, ragged, and emaciated by the ague." Their story was, that they had gone down the Ohio to its junction with the Mississippi, where on a lonely island they had contracted to cut firewood for the passing steamers. On their return, Thomas betook himself to Cummins Jackson's house, where the rest of his boyhood was passed. His uncle received the truant with unabated kindness, and treated him as if he had been his son. The wild district in which he lived afforded the means of but a plain education. Such opportunities, however, as were within his reach Thomas availed himself of to the utmost. His principal talent was for arithmetic, in which without effort he outstripped all his school-mates. In other branches of knowledge he was less successful, but if slow he was solid:—

"Nothing could induce him to leave a lesson behind him unmastered. If he had not been able to finish a previous one at the same time with his class-mates, he would continue to study it while they proceeded to the next, and when called on for his share of the succeeding recitation, he would flatly declare that he knew nothing about it, that he had not yet had time to begin it, and that all his time had been occupied upon the other. Thus he was, not seldom, nominally behind his class; but whatever he once gained was his for ever: and his knowledge, though limited, was perfect as far as it went."

He is described as having been at this period cheerful, amiable, generous, truthful and courteous. He particularly piqued himself on his truthfulness, and has been heard to say that he never in his life departed from the exact truth but once. This single instance occurred during the Mexican War, when observing the reluctance of his men to enter a dangerous thicket, he went in front of them and waving his sword "shouted to them, 'You see there is no danger: forward!' yet, as he confessed, he knew at the moment that he was in extreme peril."

As a school-boy, he was gentle and good-tempered, unless wronged, when "his resistance was inexorable." In his fights he might be defeated by superior strength, but could never be induced to own himself beaten, and was ever ready to begin again.

When not at school he occupied himself in farming operations, and thus early inured himself to fatigue. At the age of sixteen he obtained the post of constable of the district, and held it for two years to the great satisfaction of the inhabitants. The office of constable in Virginia bears little resemblance to that of parish constable in England. The holder is, in fact, "a sort of minor sheriff." Besides the arrest and service of warrants on all offenders, he is the enforcer of all decrees respecting debts, claims, &c., not exceeding twenty dollars. These arduous and invidious duties Thomas executed with mingled firmness and humanity. Although the neighbourhood was anything but religious, and in spite of the example of a violent, unscrupulous and sporting uncle, Thomas appears to have passed unscathed through the ordeal. His biographer somewhat unnecessarily apologizes for the misdeeds of his hero, who used to ride his uncle's horses at provincial races, but yet, with considerable inconsistency, vaunts his frequent success as a jockey. Our readers will, we fancy, not be inclined to look on these little relaxations in the same severe light as the author. They will also probably be equally indulgent to Jackson's own confession, that as a lad he was

a frequenter of "house raisings" and country dances.

At eighteen, his prospects began to brighten. He obtained that appointment so much coveted in America, a cadetship at West Point. That celebrated military academy is equally open to the poor and the rich, for the cadets are "not only instructed and drilled, but fed, clothed, and paid by the public."

On passing through Washington, the gentleman who had got Jackson the appointment proposed that he should remain a few days in order to see the capital. The single-minded, energetic lad, who always went straight to his object, declined on account of waste of time, and contented himself with a panoramic view from the dome of the Capitol.

Beyond the dogged determination to learn everything thoroughly, a habit to which we have already alluded, there was nothing particularly remarkable in his collegiate career. On arriving at West Point he found himself in point of education far behind his companions. Perseverance and hard work, however, produced its usual result, and at the final examination he stood in general proficiency seventeenth out of a batch of about seventy. He was most successful in ethics, in which he stood fifth. As to general conduct, he may be considered as ranking with the best. Among his class-mates were many men who have since become famous in American military history, such as Generals McClellan, Stoneman, A. P. Hill, and Pickett Maury.

As regards his bearing to his comrades, we are told that, though not morose, he was reserved almost to shyness; "fond of animated conversation and of the collision of intellect when alone with one or two of his few intimates, but in a larger circle a silent, interested listener." The key to the future success of this unobtrusive and apparently ordinary young man is to be found in one of the maxims which he, at this time, was fond of writing out: "You may be whatever you resolve to be." On the 30th of June, 1846, Jackson, at the age of twenty-two, obtained the brevet rank of Second Lieutenant in the Artillery. A few months later, he formed part of General Winfield Scott's Mexican expedition.

At the final action under the walls of Mexico, he found himself, with the half battery he commanded, in front of a very superior hostile battery, from which he was separated by a ditch. The range was so short and the fire so severe that in a few minutes most of his horses were killed and his men either struck down or driven from their guns. The officer in command of the column ordered him to retreat:—

"He replied that it was now more dangerous to withdraw his pieces, than to hold his position; and that if they would send him fifty veterans, he would rather attempt the capture of the battery which had so crippled his. Magruder then dashed forward, losing his horse by a fatal shot as he approached him, and found that he had lifted a single gun across a deep ditch by hand, to a position where it could be served with effect; and this he was rapidly loading and firing, with the sole assistance of a sergeant; while the remainder of his men were either killed, wounded, or crouching in the ditch. Another piece was speedily brought over, and in a few moments, the enemy was driven from his battery by the rapid and unerring fire of Jackson and Magruder."

The Magruder here mentioned was his captain, and is the officer so well known afterwards as General Magruder. Such was Jackson's merit that in seven months he rose from the rank of brevet second lieutenant,—whatever that may be,—to that of brevet major. The

following extract, relating to Jackson's feelings under fire, is interesting:—

"His friends asked him if he felt no trepidation when so many were falling around him. He replied, no; the only anxiety of which he was conscious in any of these engagements, was a fear, lest he should not meet danger enough to make his conduct under it as conspicuous as he desired; and as the fire grew hotter, he rejoiced in it as his coveted opportunity. He also declared to those who were surmising the effect of the dangers of battle upon their spirits, that to him it was always exalting, and that he was conscious of a more perfect command of all his faculties, and of their more clear and rapid action, when under fire than at any other time."

It was during this campaign that Jackson, incited thereto by the exhortations of Col. Frank Taylor, commanding his regiment, first seriously directed his attention to religious matters. A diligent study of the Bible then began, and ended only with his life. Determined to take nothing for granted, he added to a careful perusal of the holy book an earnest inquiry into the tenets and system of the Roman Catholic faith. With this view he held many conferences with the Archbishop of Mexico.

On the conclusion of peace, Jackson was ordered to garrison at Fort Hamilton, seven miles from New York. From Hamilton he was transferred to Fort Meade, on the west coast of Florida. In 1851, he was elected Professor of Natural and Experimental Philosophy and Artillery Tactics in the Virginia Military Academy at Lexington. It is curious to find him again in competition with General McClellan, who was also a candidate for the appointment. Jackson's career as a professor was respectable, but never popular. A very pleasing glimpse is afforded of his domestic life and behaviour at this, the happiest period of his existence. His temperance was unusually great. "It is noteworthy that at all times he preferred the simplest food, and that he lived absolutely without any stimulant, using neither coffee, tobacco nor wine. This abstinence, however, was from principle, not from insensibility." By this means he eventually re-established his health, which for some time had been very infirm. His eyesight was also weak, and he restored it in a similar manner. No consideration would ever induce him to read anything but the evening portion of the Scriptures after nightfall. If a letter on mere private affairs arrived on the Saturday night, he used to put it in his pocket, and not open it till Monday morning; for even in the smallest details he was a strict observer of Sunday. There was no moroseness in his character, and before he married he was in the habit of going occasionally into society, and of doing his best to make himself agreeable. The following sentence shows that he possessed true chivalry: "No female ever came short of her fair share of the attentions of the other sex, that he did not at once relinquish his own preferences and devote himself to her entertainment." Two years after his appointment to Lexington College he married. Fourteen months later his wife died, to the intense grief of her husband, who after a time was advised to travel as a means of dissipating his melancholy. Consequently, in 1856, he visited England, Belgium, France and Switzerland, spending about four months in the trip. In 1857, he married a second time, and became the father of two children, of whom one died in infancy, the other, a girl, survives him. In his domestic relations he was very affectionate and gentle:—

"His tongue, elsewhere so guarded in its speech, seemed to luxuriate in a playful variety of terms of endearment borrowed often from the Spanish, which he always said was richer and more expres-

sive in these phrases than the English; and in these he loved to address, and be addressed by the members of his family. In his household, the law of love reigned; his own happy pattern was the cheap stimulus to duty; and his sternest rebuke, when he beheld any recession from gentleness or propriety, was to say, half tenderly, half sadly: 'Ah, that is not the way to be happy!'"

Before leaving this happy period of peace, we may observe that, after much inquiry, he, in 1851, was admitted a member of the Presbyterian Church.

In 1861, the Civil War began, and Jackson, at the call of Mr. Davis, left his happy home, never more to return. He was summoned to Richmond with the more advanced cadets of Lexington College, the latter being urgently required as drill instructors. Having at first no special duties, he contented himself with being generally useful. So little was his value known, that it was at first intended to employ him in the Engineer Department, with only his previous rank of Major. He was no draughtsman, and was, generally speaking, not adapted for the duty. On the representations of some Lexington friends, the first idea was abandoned, and he was given the command of Harper's Ferry, with the rank of Colonel.

His military career is well known to those who take an interest in the history of the present war. Moreover, it is the man rather than the general whom we here seek to place before our readers. We shall content ourselves, therefore, with one or two short extracts and remarks. The reader will be startled to learn that one who was ordinarily so humane, so alive to all the evils of war, was anxious to aggravate its horrors by a refusal of quarter. His reasoning was as follows:—

"That, inasmuch as the authorities of the Confederate States had seen fit to pursue the other policy, he had cheerfully acquiesced, and was as careful as other commanders to enjoin on his soldiers the giving of quarter and humane treatment to disarmed enemies. But he affirmed this war was, in its intent and inception, different from all civilized wars, and therefore should not be brought under their rules. It was not, like them, a strife for a point of honour, a diplomatic quarrel, a commercial advantage, a boundary, or a province; but an attempt on the part of the North against the very existence of the Southern States. * * * Such a war was an offence against humanity so monstrous, that it outlasted those who shared its guilt beyond the pale of forbearance. But as justice authorized their destruction, so wisdom and prudence demanded it, for it is always wisest to act upon principle, in preference to expediency. He argued further, that this enormous intent of the war, together with the infuriated temper of the Northern people, and the circumstances of the contest, would inevitably lead them, before its close, even if they observed some measure at first, to barbarities and violations of belligerent rights, which would compel our authorities, by every consideration of righteous retribution and duty to their own injured citizens, to a bloody retaliation. But this would probably be then retorted, and the internecine policy would only assume a wider extent."

So quickly did he display his genius for war that, as early as the 3rd of July, 1861, he received the commission of Brigadier-General in the Provisional Army. The march of Jackson's brigade to join General Beauregard before the battle of Bull's Run was severe. Every one, however, was animated with the greatest ardour, and pushed on regardless of fatigue. At the end of one day's march, 2 A.M. had struck before the halting-place was reached:—

"Here General Jackson turned his brigade into an enclosure occupied by a beautiful grove, and the wearied men fell prostrate upon the earth, without food. In a little time an officer came to Jackson, reminded him that there were no sentries posted around his bivouac, while the men were all

wrapped in sleep, and asked if some should be aroused, and a guard set. 'No,' replied Jackson, 'let the poor fellows sleep; I will guard the camp myself.' All the remainder of the night he paced around it, or sat upon the fence watching the slumbers of his men. An hour before daybreak, he yielded to the repeated requests of a member of his staff, and relinquished the task to him. Descending from his seat upon the fence, he rolled himself upon the leaves in a corner, and in a moment was sleeping like an infant. But, at the first streak of the dawn, he aroused his men and resumed the march."

In the battle which followed, Jackson's brigade stood the brunt of the flank attack, by which the Federals sought to crush the Confederate left. After hours of stubborn resistance, Jackson saw the decisive moment had arrived, and charging vigorously repulsed the enemy's assault, gave time for reinforcements to arrive, and thus saved the day. Jackson had not passed unhurt through this severe struggle:

"A rifle-ball had passed through his bridle hand, breaking the longest finger and lacerating the next. He was seen at the time to give his hand an impatient shake, and wrap his handkerchief around it, but, during the remainder of the action, he took no further notice of it. When he came up, his friend, Mr. McGuire, said, 'General, are you much hurt?' 'No,' replied he; 'I believe it is a trifle.' 'How goes the day?' asked the other. 'Oh!' exclaimed Jackson, with intense elation, 'we have beat them; we have a glorious victory; my brigade made them run like dogs.' And this was the only instance in which he was ever known to give expression to these emotions, upon his most brilliant triumphs. Several surgeons now gathered around to examine him, but he refused their services, saying, 'No, I can wait; my wound is a trifle; attend first to these poor fellows.' And he persisted, against their earnest entreaties, in compelling them to dress the hurts of all the seriously wounded belonging to their charge, while he sat by upon the grass holding up his bloody hand, evidently suffering acute pain, but with a quiet smile on his face. After the common soldiers were attended to, he submitted to their examination, and, as they passed judgment upon the nature of the wound, he looked intently from one speaker to another, while all, except their chief, concurred in declaring that one finger at least must be removed immediately. Turning to him, he said, 'Dr. McGuire, what is your opinion?' He answered, 'General, if we attempt to save the finger, the cure will be more painful; but if this were my hand, I should make the experiment.' His only reply was to lay the mangled hand in Dr. McGuire's, with a calm and decisive motion, saying, 'Doctor, then do you dress it.' The effort was a successful, though a tedious one, and his hand was restored, after a time, nearly to its original shape and soundness."

With this account of an incident which brings to mind the similar conduct of Sydney, we must take leave of our subject. The volume itself closes with the termination of the winter campaign. We are informed that a second volume, bringing the narrative down to General Jackson's death, is in preparation, and will shortly appear. It only remains for us to express our regret for the absence of maps, which much diminishes the usefulness of the book in a military point of view.

Lord Bacon not the Author of 'The Christian Paradoxes': being a Reprint of 'Memorials of Godliness and Christianity,' by Herbert Palmer, B.D. With Introduction, Memoir, and Notes, by the Rev. Alexander B. Grosart. (Printed for Private Circulation.)

Mr. Grosart, of Kinross, may be called a lucky man; for he has made a discovery of some moment, and explained his discovery in a little book, which is all but perfect of its kind. Herbert Palmer, Bachelor of Divinity, may also be called a lucky man; for he wrote a book which

made some noise in the world on its own merits, —which was then reprinted as Bacon's, when it made a far greater noise in the world on *his* merits,—and which he has now had restored to him with accumulated interest, to be his own for ever. In connexion with the great controversy on Bacon's life, we shall long remember this odd episode in literary annals, and with it the names of Palmer and Grosart.

Francis Bacon is not the author of those brilliant Paradoxes which bear his name; the glory and the shame alike belong to Herbert Palmer, a good old Puritan divine, not given to jokes, incapable of playing with a sacred theme: this is the great fact which Mr. Grosart has fixed beyond reach of competent doubt. Palmer wrote them, Palmer published them, Palmer only is responsible for them. These subtle sayings have to vanish from all editions of Bacon's recognized writings, and the charge of atheism, lightness, mockery, and what not, founded upon them, must also vanish.

Mr. Grosart shows in a brief but lucid way the evil uses which have been made of the Paradoxes in the attempt to darken Bacon's fame. The work of misreading began with Bayle. It suited the French sceptic to insinuate that Bacon was an unbeliever in Christian truth; for Bacon was a great authority in France, where his influence over thought was then more despotic than it has ever been in his native land. Bayle, affecting to consider the Paradoxes decisive, proclaimed that Bacon was an atheist; a practice in which he was soon followed by Condillac, Cabanis and Lasalle, and by a good many more recent writers. Joseph de Maistre stumbles in the same way: the great English philosopher is an unbeliever, and the evidence of his guilt is found in these Paradoxes. Among the Germans he has fared no better; Ritter especially abusing him for his lack of real Christian faith, the Paradoxes again being the evidence adduced in support of such a charge.

All these false and scandalous inferences are swept away by Mr. Grosart's discovery that Herbert Palmer is the actual author of the inculcated text, leaving the traducers of Bacon under the logical consequence of inferring treason out of words now seen to be loyal. It is not the worst kind of shame under which they lie.

Herbert Palmer, the hero of this amusing and illustrative mistake, was a son of Sir John Palmer, of Wingham, in East Kent, where he was born, in March, 1601-2. He was a pious baby, having a mother who sought the Lord, and taught her child to lisp in his cradle of heavenly things. He seems to have been early famous for French and Latin, speaking French like a native, and feeling as much affection for the Huguenot Church as for that of Baxter and Bunyan. At fourteen he went down to Cambridge, where he entered at St. John's, took his M.A. degree in 1622, and was elected a Fellow of Queen's in 1623. Next year he was ordained, and in 1626 began to lecture at Canterbury, in the Church of St. Alphege; on which he gave up his Fellowship at Queen's. As a preacher his success was great; and in the grave and sober society of the place he was a favourite—not less on account of his gentle birth and independent fortune than because of his sweetness of manner and sincerity of mind. In 1632, he was made vicar of Ashwell by Laud: an act of liberality which the Primate afterwards quoted as one of his "good deeds." In the same year he became one of the University Preachers. In 1643, he sat in the Westminster Assembly of Divines, in which he was appointed one of the assessors, and had the

duty of drawing up the famous Addresses to the Sister Churches. For his services in this Assembly he was made Master of Queen's College. In a short time he was called to minister in the new pulpit of St. Margaret's, Westminster, then, from its audience being great lords, great judges, and parliamentary men, the most important pulpit in the Church. In 1647, the heat of war being now past, and his cause triumphant, he expired, and his grateful parishioners interred him in the parish church.

Such are the few outward facts now known of the man who was the true author of a book long quoted and discussed as Bacon's. His writings would supply materials for filling in this skeleton with flesh and blood, if anybody should care to have further details. Mr. Grosart says of him, by way of summary:—

"It may be observed, in a sentence, that while his published writings are limited to a few occasional 'Sermons' and tractates—his largest being the first part of the 'Sabbatum Redivivum,' in association with Cawdrey—there is nevertheless sufficient to shew that his contemporary renown and reverence rested on no fortuitous base. There is depth as well as breadth, and an intense grasp of whatever he handles. Occasionally gleams of beauty illumine a massive argument—snatches of melody, a seer-like exposure of sin. You have the conviction of reserved power throughout; and behind many a noble unfolding of 'the way, the truth, and the life,' you get a sight of the preacher on his knees. You have the feeling also that not a few of the conclusions reached have been the issue of profound meditation, not unvisited by speculation, not untamped of doubt. You see that he is one who looked into the 'heart of things.' But the main characteristic that impresses itself is the unearthly 'holiness' of the man—the grand reality of his 'Life' with God; and when Laud—not unnaturally perhaps—declined his attendance in the Tower and at the block, he 'unawares' refused to 'entertain an angel.' Of his personal appearance . . . we have an anecdote confirmatory of his 'little stature' and outwardly unimpressive look, and of the transfiguration which his speaking effected. I give it in the words of Clarke: 'It is memorable that an ancient French gentleman, when she saw him the first time coming into the pulpit, being startled at the smallness of his personal appearance and the weakness of his look, cried out, in the hearing of those that sat by her, *Hola! que nous dira cest enfant icy!*—Alas! what should this child say to us! But having heard him pray and preach with so much spiritual strength and vigour she lifts her hands to heaven with admiration and joy, blessing God for what she had heard.' Even the old 'print' shews a body 'o'er informed' by the burning soul within. There is a worn, wistful, sad forth-look that is unspeakably touching. The many-wreathed head of Bacon can well spare the few green leaves of the authorship of 'The Paradoxes'; and so we gladly place them around that of HERBERT PALMER."

Right that it should be so; not only because truth is truth, and justice justice, but because the two men will each be richer for the change. In restoring the Paradoxes to Palmer, we give him a niche in literature, and we relieve Bacon from a position in which he was liable to a false and scandalous accusation. It is strange to see how Time is bringing his revenges upon all Bacon's traducers, involving them in the meshes of bad logic, bad evidence, and bad faith.

Now that these Christian Paradoxes are shown to have been written by a pious Puritan, will they have the same charm for all readers? We feel some doubt. While they were thought to be of such illustrious origin, they compelled attention; and every man wishing to comprehend the religious side of Bacon's life was forced to study them with care. But when

they drop out of the new editions of Bacon's works, we fear they will drop out of sight and remembrance, except so far as they shall survive in Mr. Grosart's useful little volume.

The Siberian Overland Route from Peking to Petersburg through the Deserts and Steppes of Mongolia, Tartary, &c. By Alexander Michie. (Murray.)

If any one could make us in love with a Siberian Overland Route it is Mr. Michie. He has such a fund of good humour that he scatters roses through the desolate wildernesses of Mongolia, and he encounters the gloomy horrors of a Siberian winter with a manly cheerfulness which tempts us to companionship. High cheek-bones, small blood-shot eyes pressed down by heavy, wrinkled eyelids, a flat nose, coarse straight hair, ears as protuberant as those of an elephant, a sharp beardless chin, a short stooping body and bandy legs, certainly do not make the Mongols very attractive; but Mr. Michie found something to like in such guides, and was evidently liked in return, for even Kitat, the man he parted with on the least friendly terms, "received him with open arms in his yurt, and commended him to the good offices of the lady who presided over the cauldron." But Mr. Michie has other gifts besides the *bonhomie* which shines out of these pages. He possesses an observant eye and considerable powers of description; and the readers of his book will carry away with them a very good mind-picture of that long line of country from the "filthy banks" of the Pei-ho, through the treeless plains of Mongolia, "the shaggy woods" and "marshy steppes" of Siberia, to holy Moscow and magnificent Petersburg.

The author left Shanghai on the 28th of July, 1863, and arrived in Petersburg about the 1st of December. We say "about," for, without more calculation than the thing is worth, it is difficult to make out the exact date on which the journey which gives the book its name was concluded. This, indeed, is one of the few faults we have to find with the narrative, that the dates are not clearly marked, though, of course, it is very desirable that the reader should remember well the time of year as he proceeds. There is the greater force in this remark, as it is obvious from the first that Mr. Michie selected the worst possible time to commence his journey, and that, to use his own words, he was "too late and too early all the way through." In July and August even Peking is intolerably hot, and on the 18th of September the traveller encountered his first snow-storm, and forthwith reached the *Tsugan-dzsy*, or "white mountains," on whose snow-clad slopes his gaze was fixed the live-long day. "It was a trying day," he tells us, "to all of us, and I never suffered so much from cold." May, we should imagine, would be a much better month for beginning the ninety days' journey of the Siberian Overland Route, or November, for those who like sledging and "a nipping and an eager air."

At Peking the real interest of the narrative commences. The reader cannot help sympathizing with a traveller who must task himself with three such languages as Chinese, Mongolian and Russian, to get his business accomplished, and who has before him 7,000 miles of snow. Not that Mongolia presents any very formidable difficulties to the traveller, or that Siberia is so black as has been painted. Danger in Mongolia there appears to be none; and though the inhabitants are inclined to petty thefts, there is no brigandage. But if the Mongols do not rob, they make up for it in some degree by boring the stranger to death with

their importunities, as witness the following passage:—

"We were much pestered for biscuit, liquor, and empty bottles. It was useless to tell our persecutors that we were on a long journey, and required all our supplies. They have no consideration for travellers, and would eat you up to the last morsel of food you possessed. We found it a good plan to give them porter when they asked for drink. The wry faces it produced were most comical, and they never asked for more. As for the empty bottles, we reserved them to requite any little services that were performed for us, and to pay for milk. One old hag, a she-lama, came begging for drink, and would not be denied. Her arguments were after this sort:—'You are a lama, and I am a lama, and we are brethren, and our hearts are in unison; therefore it is right that you should give me this bottle of wine.' The only reply to such an appeal would be:—'True, I am a lama, and you are a lama, &c., but, as the bottle is in my possession, it is right it should remain so.' The old woman would still go rummaging about the tent, and it would have been rude to turn her out *vi et armis*. At length she came across a bottle uncorked, and pouring a little of its contents into the palm of her hand, she licked it up with her tongue. The effect was remarkable, her features were screwed up in hideous contortions, she went out of the tent spitting, and did not ask for any more drink. The bottle proved to contain spirits of wine, which we used for boiling coffee. The first theft we were conscious of was perpetrated during our stay at Taagan-tuguruk. Hitherto we had relied implicitly on the honesty of the Mongols, leaving all our small things lying about at the mercy of our numerous visitors. But now a few nick-nacks that our lama had asked me to take charge of for him were stolen out of my cart during the night. We were very angry at this, and proclaimed aloud that we would allow no Mongol to come near our tent till the thief was discovered, and the property restored. It was impossible, however, to stem the tide; and it seemed hard, moreover, to punish the whole tribe for the misdeed of one who might have no connection with the neighbourhood. We deemed it quite fair, however, to stop their biscuit and brandy. On the return of the lama, we reported the theft, but he received the news with perfect equanimity. In the evening he got two other lamas to perform the prescribed incantation for the purpose of discovering the thief. They performed their task in a Mongol yurt, with bell, book, and candle (literally, as regards the bell and the book), reciting many yards of lama prayers, while they told their beads. Our lama had asked us for some wine for the ceremony. This was poured into three small brass cups which stood on the table (the family box, or chest of drawers) during the ceremony. It was too tedious to see it out; but our lama informed us next morning that the incantation had been successful (of course)—that they had discovered who the thief was, but as to catching him and recovering the property, that seemed as far off as ever."

As for Siberia, after making allowance for the *couleur de rose* with which Mr. Michie invests everything, it seems clear that it is not to be classed with the worst regions of the world. "The houses in Russia," says our author, "are decidedly inferior to those in Siberia." He then proceeds to contrast the circumstances of the peasantry in the two countries, and gives the palm decidedly to those of Siberia, and accounts for the difference by the fact, that the Russian peasants have been till lately serfs, while those of Siberia, nominally deprived by the law of their privileges, are virtually free. Even the tone of society in Siberia is superior to that of Russia. This is owing in a great measure to the influence of the "Decembrists," that is, of the numbers of persons of the higher classes who were transported to Siberia for their participation, real or alleged, in the conspiracy against the Emperor Nicholas, which was crushed

on the memorable 26th of December, 1825. The influence of these exiles is thus described:—

"Among these exiles were many members of the highest aristocracy. Their wives in most instances followed them into Siberia, which they were permitted by government to do, on certain conditions. One condition was, that the wives of exiles should come under an obligation never to return from the land of their banishment. Another was, that all their correspondence should pass through the hands of the governor-general in Siberia, and the ministry of secret police in St. Petersburg. This latter condition their ingenuity enabled them easily to evade. These ladies, among whom were princesses, countesses, and others of rank, fortune and refinement, soon began to be influential in Siberia. Their husbands, who had been condemned to labour in the mines for various terms, some to ten, others to twenty-five years, and some others for life, were never detained much more than one year at any of their penal settlements. None were ever compelled to labour at all, except a few who were refractory, or who had committed misdemeanors while in Siberia. As time wore on, and the fury of the government abated, the interest of the friends and relations of the exiles induced the governor-general of Eastern Siberia to look favourably on them. They were then permitted to reside in, and to register themselves as residents of, various villages in the different provinces of Siberia. It was not long before they were allowed to reside in the larger towns, and once there, they soon built for themselves elegant houses in such places as Irkutsk, Krasnoyarsk, and Yeniseisk, where they lived openly and in comparative comfort, and took up their natural position as the *élite* of society. But though fortune seemed to smile on them, the exiles were politically dead, that being the inexorable sentence of the law which drove them from their native country. Children were born to them in Siberia, but although they took up the position in society which their birth and education entitled them to, they were, nevertheless, in the eye of the law, illegitimate, and incapable of enjoying any social or political rights. The sins of the fathers were visited on the children to interminable generations. Not only could the children of exiles not inherit their father's hereditary titles, but they were debarred even from bearing their own family name! And they inherited their parents' exile in never being permitted to return to Russia. This has, no doubt, been in some instances evaded, by daughters marrying Russian noblemen, and returning to Russia under cover of their husband's names, but such procedure was nevertheless strictly against the law. Thus did the Decembrists expiate their political offences in their own persons, and in their descendants, for full thirty years, until the accession of the present Emperor. As the iron rule of Nicholas was inaugurated by an act of crushing severity, so the milder sway of Alexander II. was marked at its outset by an act of mercy to the exiles of his father. A free pardon, with permission to return to Russia, was granted to all the survivors. Their children, born in Siberia, had their fathers' hereditary honours and full political rights restored to them. It is by such measures as this that Alexander II. has made his name respected and beloved by his people. The influence of political exiles of various periods has made an ineradicable impression on the urban communities of Siberia; but the Decembrists, from their education and polish, have certainly done most to form the nucleus of good society there."

Upon the whole, there is nothing, it appears, to dismay a person in tolerable health and with moderate nerve, in the Siberian Overland Route; and* as we have it here described under its most disadvantageous aspect at the least favourable time of year, it would not be undesirable to see an account of it with all the additional attractions with which spring and summer might invest it.

Brigandage in South Italy. By David Hilton. 2 vols. (Low & Co.)

Mr. Hilton, an American writer, living in Italy, has amused some idle hours in compiling and translating the mass of stories found in Italian memoirs and reports on the subject of brigands. The materials on which his chapters are built are often romantic; the scenery being novel, the exploits daring, and the vicissitudes abrupt. Men who have read Colletta with care, will learn but little from the earlier portion of Mr. Hilton's pages; the second part has a fresher interest; and a reader may gather from his brief historical notes a fair general idea of the great problem presented to Victor Emmanuel in the south.

Under the title of "Twenty Centuries of Brigandage," Mr. Hilton pictures the state of society in that section of country from early times, when the Brutii, men of the mountain, perplexed the legionaries, and very often defied the masters of Rome, down to the present exploits of Crocco and Chiavone, executed, it is said, in obedience to orders from a dis-crowned king in Rome. The first part is a very slight sketch; the second is an ample narrative, founded on Massari's report to the Italian Church in Turin.

Of course, the brigand stories copy each other very freely, and, after you have read a dozen tales of capture, flight, pursuit, hiding, ransom, and the rest, they become rather monotonous; yet few of them can be said to have no tragic interest. In some, the dramatic elements are very strong, as in this capital tale of a bandit crime:—

"Lieut. Gerard was stationed at Serra, on the sides of Aspromonte. His wife, who was one of the most beautiful women of her time, undertook to join him while brigandage was at its height. She was accompanied by a file of troops. After having been exhausted by frequent and sudden assaults of the brigands of Castrovinci, the troops were at last taken in a disadvantageous position, and all shot down. The unfortunate woman, spared for her beauty, suffered every indignity, and was finally killed. Not long after the brigands of Serra and Mongiana informed the municipal authorities of the former place that they desired to surrender according to the orders of General Manhès. They stipulated that, to save them from public indignity, the rendition should take place at night, and in a house agreed upon. Gerard and the civil authorities accepted the conditions, kept the appointment, and were all murdered. Manhès heard of the atrocious crime, and resolved upon a summary punishment. With an escort of fifty lances, he set out for Serra, moving by the shortest roads, and arrived so suddenly, that the blare of his trumpets, terrible as that of the Last Day, gave the first notice of his approach. He rode into the public square, and the first objects that his eyes encountered were some bloody human heads. Turning to some persons near him, he inquired—'What horrible thing is this?'—'General, we are the friends of the civil authorities killed in that night. We have taken vengeance upon some of our neighbours who had part in the treachery. Ask anybody. You will find that these were killed by our hands.' The General turned away, sickened at the spectacle, and still more at the fierce barbarity of these avengers of blood. He spent the night in a painful study upon the problem which this case presented. Should he take vengeance for the murder of Gerard, as these mountaineers had avenged their friends? But to what purpose? Sights of blood did not appal people bred in the presence of assassination. The taking of life did not reach the sensibilities of these men. Some other means must be devised to probe them to the quick of their moral nature. His previous general orders had gone a long way towards outlawing the brigands, and this was the first step towards the extinction of brigandage; but here was a people among whom a horrid treachery had been consummated, and the population had made no

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effort to punish the crime. Private revenge, then and now the curse of the Neapolitan provinces, had been taken, perhaps upon the innocent, but, at all events, this work only tended to imbrute still more the violent character of these men. Manhès resolved to extend the principle of his proclamation to the inhabitants of Serra. He would outlaw them, cut them off from society, reduce them to the level of brutes. There was one, and only one, way to accomplish this; Manhès was not the man to shrink from any means to a desirable end. He, a layman, excommunicated the town. No one who does not understand the nature of these men can comprehend what is meant in that sentence. Their tender place was and is their intense religious superstition. It was for this reason, as well as for their complicity with brigandage, that Manhès had required the priests to read and enforce his orders to the people. The next morning Manhès collected the inhabitants upon the public square, and addressed them. They expected a sack of the village, with, perhaps, a dozen executions, and had spent the night in removing their effects to the woods. Manhès, from long service in Italy, not only spoke Italian fluently, but is said to have had great facility in the dialects of the Neapolitan provinces. He spoke to them standing among them with his pale face and bared head, looking royal and grand as a divine person. The substance of his address, as preserved in his memoirs, was as follows:—"The sack of your village and the death of you all would be a small punishment for your want of faith and humanity. I decree a greater punishment than this. From now forward, I condemn you to be no longer a part of human society. You have acted like brute beasts, and brute beasts you shall be. I degrade you from the rank of mankind, I take from you the aid and comfort of the divine law. I exclude you from all part or lot in the Church or the State. I order and decree that your churches be closed, and your priests, without one exception, be shut up in the prison at Maida. The communes around you will have orders to draw a cordon about you, and to shoot whoever, without my orders, shall attempt to cross the line. Your children shall be born without baptism. Your old men shall die without the sacraments. Your young men and women shall marry as the beasts of the field. They shall have no magistrate to unite them, no priest to bless them. And this is my inexorable, implacable sentence. I abandon you to your infamous destiny." This is the substance of this singular address. It was delivered with indescribable fervour and emphasis, adorned with every figure of speech that could strike these vivid imaginations, aflame with the intense heat of that passionately resolute will. The fright of the people was terrible; but the priests, who were moral accomplices in the late crime, and who could not believe in excommunication by a layman, endeavoured to subdue the popular fear by assurances that the sentence never could be, never would be, carried out. They did not know Manhès. He gave orders to the militia of the communes around Serra to shoulder their muskets on a given day, and draw a cordon around the condemned district. Then he ordered the priests to be conducted to Maida. The black cohort set off on foot under convoy of the national guard, leaving tears, lamentations, indescribable distress, behind them. So rigorously was Manhès' order executed, that an old bed-ridden priest was carried on the shoulders of the guard. Arrived at Maida, the old priest was lodged with the parish clerk, and the rest locked up in prison. Manhès was present in person to secure the execution of these orders; no other man could have enforced them. When the priests had disappeared, he set out to leave the town. Outside of it he encountered a procession of spectres, "filling the air with sighs and woes." It was the entire population, kneeling by the roadside, beating their breasts with stones, and imploring pardon, or any other fate than this. "Kill us at once, but do not torment us with eternal pains." The inexorable Manhès put spurs to his horse, and was soon out of sight, leaving universal dejection behind him. The sentence had been executed, and Serra was cut from both human and divine relations and sympathies. One of the proprietors in

the city said to the people—"There is only one way of escape. You know the brigands who murdered Gerard. Capture or kill them, and Manhès will pardon you." Inspired with this hope, the whole population gave chase, on a given day, and did not rest until every one of the assassins had been killed or captured. The general, informed of this proceeding, revoked his sentence, and restored the inhabitants of Serra to the bosom of the human family. The entire population went in procession to Maida to reconduct their spiritual shepherds, and the re-establishment of religion in the village was celebrated with imposing ceremonies. Serra was thoroughly cured of the brigandage disease."

In a country without roads, a bandit population springs up almost as a thing of course. For twenty centuries, strong governments and weak governments,—Roman, Gothic, Saracenic, Spanish, French,—have tried to cure this moral disease with steel and lead. They have not succeeded in their efforts, and it is well to see whether the road-maker and engine-driver may not succeed where the soldier has so signally failed.

Memorials of the late Francis Oliver Finch: with Selections from his Writings. (Longman & Co.)

THIS book owes its charm to its treatment, rather than its theme. F. O. Finch was a member of the Society of Painters in Water Colours, who died in August, 1862, and had been known as the artist of many drawings, wherein he treated Nature in an academical way, but with great sweetness, pathos, and feeling for poetry of a limited sort; these qualities were exercised in a manner that marked the artist to be standing upon the line that divides sentiment from sentimentality, and art from affectation: a movement of a hair's breadth to either side would have landed him safely on the nobler level, or removed him for ever to the lower and irredeemable one. Few frequenters of the Exhibitions of the Society of which Mr. Finch had been so long a member, failed to notice how poetical, in their way, were most of his little pictures; how ably and how prettily he dealt with a small class of subjects, and how seldom he rose to grandeur of conception: though often dealing with grand subjects, he was hardly ever grand. It seemed as if lack of power kept him close to that dividing line which good taste enabled him to see strongly drawn between pathos and folly. With great feeling for Nature, he had not enough of veneration for her works to become a realist such as W. Hunt, who, by means of that veneration, got insight enough to rise at times to ideality, and never to be less than faithful. Mr. Finch's love for Art was too great to permit him to be merely prosaic; it was, nevertheless, too absorbing, and himself too weak, to allow a departure from certain set canons of composition and conception. Hence he painted no end of "compositions," but very few pictures. A man who reins his conception of design in obedience to rules, and does not, in illustrating rules, rise above them, must be a mediocre man; the world refuses to care for biographies of such men.

For all this, the book before us is a very interesting and indeed a valuable one. We willingly enough pay our debt to an amiable, able, and graceful artist, by a few words of commendation; and, when they are given, think no injustice done, nor any claims neglected: but with his biography it is otherwise. Love and nature have made the author, Mr. Finch's widow, a greater artist than her husband; so aided, she has written a book that is moving in its simple pathos, and, by its plaintive grace, exalts its egotism

above scorn. We would fain believe that such records as these are commonplace, and be happy in such belief, because they are so amiable, in the original sense of the word, and so tender. Had Mr. Finch possessed but half the faith in Nature that his widow has, he might have been a great artist, and thrown a dignity about his moonlit castles,—that stood for ever upon barren peaks, and looked out placidly upon the sea,—which they did not exhibit; so inspired, his 'Studies from Nature' would have been more natural, and he would have found, in common things, that breathing spirit his widow knew at home, and which has enabled her to interest us in the trivial details of her husband's youth, his delinquencies and his castigations, his delight in poetry,—such as all intelligent lads have,—the frolics of his student life, and the earnestness of his manhood. The sort of tea-table grandeur of the painter's art is not in keeping with his widow's pathetic little story, and it is far less genuine. The artist was one of the "little masters" of his day; his widow and biographer has produced a book which, in its simple and narrow way, is admirable.

Our religious societies concern themselves with the publication of all sorts of affected narratives of pious lives; these are made to suit certain markets, and are not unfrequently monuments of cant. Here is the most commonplace of stories, told in the most ordinary fashion, about a man of that class which supplies the good staple of humanity—a book which is truly "religious." This book, from the opening lines, that tell how Mr. Finch's progenitors were "good and honourable men and women," proceeds in a delicious old-fashioned style, for which we bless the writer, with an account of "his maternal grandmother"—a valiant and good woman of her day,—and takes the reader easily, gently, and placidly along to the end, where his death-scene closes the tale, and leaves his widow to say in his honour,—

"Thus, for me, ended twenty-five years of as unmixt happiness as ever fell to a woman's lot, so far as the character and affection of a husband could influence it. To say of any one's life that it has had no shadows, would be to assert that which never can be true; but my shadows were *never cast by him*; for neither myself during thirty years, nor any one else at any time, ever knew him guilty of one unjust or ungentle deed. If ever the wisdom of the serpent, with the harmlessness of the dove, were combined in one human being, they were combined in him, joined to the loving heart of a woman."

We have not attempted to read many of Mr. Finch's essays, letters, least of all his poems. His widow has erected his best monument.

A Century of Anecdote, from 1760 to 1860. By John Timbs. 2 vols. (Bentley.)

IT is a singular fact that the word *anecdote* has entirely lost its significance. Its real meaning it can, of course, never lose. An *anecdote* implies a thing not hitherto known; but, by misapplication, we ordinarily interpret it as something well known. The "commonest anecdotes" is a phrase one half of which contradicts the other, for while with us its interpretation would be, universally-known stories, its etymological sense, or rather non-sense, is, *well-known things unknown*. The Greeks never applied the word "anecdote" but to a story never before made public. Cicero writes to Atticus of a "liber anecdotus" as a work unpublished. Ælian, the Sophist, gave to the world a book full, and running over, of what would be now called anecdotes; and there is an abundance of the same material in Anulus Gellius; but these

writers do not confer this name on their good things. Indeed, there is but one writer of the olden era who ever sent forth a book bearing the word *anecdotal* as part of its title. That author was Procopius, the secretary of Belisarius, and he thus describes that famous history in which he dealt so severely with the Emperor Justinian and his consort Theodora. In later times, the word was used by writers who imagined their facts. The first of these was Varillas, whose *anecdotes* of the family of the Medici are all, or nearly all, fictitious, and contribute to throw discredit on the portions of his book which are trustworthy. Muratori employed the word in its legitimate sense, when he had collected a mass of inedited writings from various libraries, and printed them as *Anecdotes*. The five folio volumes of the learned and religious Martinus are properly designated as a 'Treasury of Anecdotes,' for the treasures had never previously been what we should now call ventilated. Between Dominus Martinus and Mr. Timbs the difference is great, for the latter publishes here nothing that has remained up to this period secret; nevertheless, he culls from so many sources, not all of which are accessible to every reader, that to general readers these volumes will, in many parts, present an air, and a substance, of novelty. The compiler has not quite confined himself to the programme indicated in his title-page. He goes occasionally beyond the promised limit, and a date here and there needs correction. In this 'Century of Anecdote,' if there is not the social history of a hundred years, there is at least abundance of material for it. In making this collection, Mr. Timbs seems not only to have gone where he chose, but also where he was directed. In reviewing the 'Last Journals of Horace Walpole' we remarked that "a volume of good stories appears in the notes," and Mr. Timbs, "sagacious of his quarry," has transferred nearly all the stories used by the editor of the journals as illustrations of the text, to his own volumes. They have materially helped him in the making of two of the best collections of anecdotes which modern times have produced.

The book reflects both modern and ancient times. Some of the traits here recorded have quite an old-world flavour about them. Nearly a hundred years ago, Walpole thought we were increasing in extravagance, but improving in taste. "I cannot say so much," he adds, "for our genius. Poetry is gone to bed, or into our prose. We are like the Romans in that, too. If we have the arts of the Antonines, we have the fustian also."

In some things, Mr. Timbs seems to think that we are much the same as we were a century ago. When Lord Chesterfield was Lord Lieutenant of Ireland, he was asked whom he thought the greatest man in Dublin; his reply was, "The last man who arrived from England, be he who he may." On this text Mr. Timbs makes the comment that "there is some truth in this. Dublin depends a great deal on London for topics of conversation, as every secondary metropolis must; and the last man who arrives from the great scene of action (if of any degree of consequence) is counted as being supposed to know many particulars not communicated by letters or the public prints." This comment would have done very well, perhaps, for the time when Chesterfield gave his opinion or Malone told the story; but it is out of time now. The electric telegraph has taken all the importance out of "the last man who arrived from England," whether he be in Dublin or any other "secondary metropolis." The passengers who leave London, for instance, by the Irish morning mail train, laden with all the news down to the moment of starting, find that

their news is stale when they reach Dublin at dinner-time. By that hour the *Dublin Evening Mail* has distributed through the city a comprehensive summary of the contents of all the London papers of that morning, and the last man from England finds that he is among people as well furnished with intelligence as himself, and with no disposition to give him importance by putting questions to him. The rail extinguished feudality, and the wires have outstripped the winged words which were wont to fly from lip to ear and lip to other ear again. In place of flight of speech from man to man, we have converse from city to city, unimpeded by an ocean rolling between, and in presence of such intercourse how little becomes the last arrived traveller with a wallet of news, now as uninteresting as last year's almanac. We would recommend Mr. Timbs to review the genealogy and the chronology of some of his anecdotes. Considering the abundance he pours into the lap of his Christmas readers, the errors are few.

NEW NOVELS.

Quite Alone. By George Augustus Sala. 3 vols. (Chapman & Hall.)

THIS novel is, and will remain, one of the curiosities of literature. Mr. Sala explains that half the story was written by him before leaving England as the Correspondent of a daily paper, more than a twelvemonth ago. The publication of it was commenced, at a later period, in *All the Year Round*. Once engaged in America, Mr. Sala lost the thread of his narrative, and, when some hundred and twenty pages short of his goal, ceased all remittances of manuscript. It became necessary to bring the story to an end; and another hand was called in. Mr. Sala, after returning to England, preferring a close of his own, very naturally promises his readers that if they will clear off the first edition as here given by the publishers, of whom the MS. appears to be the property, he will write them a new last act. We shall be very curious to see it.

Under these circumstances, the critic can only write in some sort conjecturally, though five-sixths of the tale are before him. Making allowance, however, for every drawback announced in this confession, it would not be easy to name a more unpleasant story, by a man whose fertility of invention and vivacity of style are indisputable, than this. 'Quite Alone' is unpleasant from the predominance of odious people to whom it introduces us. Blunt, the heroine Lily's father, is one of those disgraceful men of pleasure who delight in flinging themselves down headlong, ruining every one that touches or trusts them,—and whose death, as it were, on a dunghill, excites more disgust than pity. The diabolical French Amazon who is Blunt's lawful wife (their marriage not being the most explicable transaction in the career of one so licentious), may be true to reality, so far as her sensuality, extravagance, and ferocity are concerned; but we regard her rather as a wild beast than as a human creature. Then, Constant, Blunt's valet, the lover of this equestrian she-fiend, in her days of village childhood, is worse than equivocal in his respectability,—though he does rise from the honourable position of confidential familiar, go-between and money-purveyor to his profligate master, to fortune and the proprietorship of a West-end hotel. He keeps, too, throughout his experience of the foul secrets out of which he made his livelihood and fortune, some sentimental tenderness for the French girl he had once loved, who had grown up (thanks to his master!) into such a debauched fury; and keeps, what is still stranger, a no less sentimental recollection of their lawful child Lily, whom he has seen only during a very brief period. Edgar Greyfaunt, on whom the little heroine fixes her affections, and for love of whom she flies from a kindly shelter miraculously provided for her, is as worthless as Lily's father, a scoundrel too transparent in his vice and selfishness to captivate a creature so pure as she is described

to be. The real *Una* has in her composition something of instinct that shrinks from corruption, as well as of credulity that can be imposed on by specious flattery. Some of Mr. Sala's episodic figures are sketched with spirit and character. The old lady of the Faubourg and her household, who, for awhile, receive the poor forlorn Lily, when she has been all but tortured into despair by the flinty French schoolmistress, on whose charity she had been thrown, are gracefully and tenderly sketched. The Baronet, old enough to be her father, another man of profligacy and pleasure, redeemed, in part, by his loving recollections of the child who had once sat on his knee during a Greenwich orgy, belongs, we fear, to the genus Black Swan. Repulsive, however, as are many of the people just enumerated, Mr. Sala, nevertheless, contrives to make us know them all; and when he has finished his story in his own way, he will perhaps have brought us to tolerate them a little more. For this end we must wait. In the mean time, we can say that these characters are not the second-hand rascals, frail women and devotees who, dressed out in tawdry and faded stage-clothes by the Nathans of novel literature, figure by the dozen in the bad books of the hour, but have a certain vitality of flesh and blood belonging to themselves and their parent. Those who like excursions into the worst provinces of Bohemia (which contain their magnates as well as the wretched swarm of folk that tumble for their pleasure) may find excitement in 'Quite Alone.'

Mr. Stewart's Intentions. By Frederick William Robinson. 3 vols. (Hurst & Blackett.)

MR. Robinson's present novel is superior to 'Grandmother's Money' and all his previous stories, and is so entertaining and artistic a work that we are able to congratulate him upon its goodness, almost without a single important reserve. Amongst the works of fiction that are ordinarily designated season novels 'Mr. Stewart's Intentions' merits a high place, and if we refer to the author's failure of last year, it is that we may advise those who made his first acquaintance under unfavourable circumstances to give him another trial.

The mechanism of the story is ingenious rather than powerful, and the characters as well as the plot are more remarkable for fantastic humour than for truthfulness to nature; but though the book as a whole cannot be praised as a faithful picture of real human life, it abounds with passages that stir the deeper affections, after the fashion of those wild pencil-drawings, thrown off by careless artists who know how to impart a subtle pathos to slovenly caricatures. Indeed, the volumes abound in vigorous and suggestive writing, and though the interest is not equally sustained from first to last, the reader closes the third volume ready to admit that he has been well amused. The story, which for critical purposes may be divided into three parts, opens in the Hall of the Corkcutters' Company, in the City of London, of which Hall Bertha Casey, an orphan girl, is the housekeeper. Bertha's mother was the Corkcutters' housekeeper till the time of her death, and Bertha was placed in her mother's office by the benevolent governors of the Company, who could not bear the thought of turning the orphan out of doors. All that relates to the life of this young girl, thus trusted ere she has reached womanhood, is told with singular force and simplicity. Her isolation, her lethargic contentment, her periods of poetic activity, are placed before the reader with excellent art; and when her vagabond brother appears upon the scene and approaches the gentle, self-dependent child, the reader trembles for her, and abhors the feeble reprobate, as though she and he were no mere creations of fancy, but two living persons. Admirably balanced are the good and evil of the dissolute, but not utterly bad, man; his repulsive immoralities and the fortitude with which he resists the temptation to sponge on his generous sister, raising a struggle between indignation at his want of principle and compassion for his wretchedness. The second division of the story takes Bertha Casey from her humble solitude in the City, to a brighter home in the country mansion of Mrs. Kingsforth, a wealthy widow lady, who has long acted the part of mys-

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terious patroness to the Casey family, and who in the principal scenes of the drama does good service as a specimen of feminine eccentricity and inconsistency. At Wildthorpe Hall the heroine, who is her own biographer, encounters the Mr. Stewart whose "intentions" are destined to cause her more sorrow than happiness, and is introduced into society far superior to the social condition of the few people in whose society her girlhood passed.

The third portion of the story concerns the mysterious disappearance of two thousand pounds through the dishonesty of a subordinate character, whose misdeeds cast suspicion on Bertha Casey's brother, on the Mr. Frank Stewart whose "intentions" bring upon the poor girl a cruel weight of misery, and on Mr. Richard Stewart whom she eventually marries when the time comes for wedding-bells and a happy ending. In this last division of the story, the author throws detective readers on wrong scents, harasses them with doubts, and for a while contrives to blacken spotless characters in the manner required of novelists who deal in mysterious crimes. This part is far too long, and fails in interest through want of adequate connexion with the really good passages of the book; but though it is artificial and prolix, it is thoroughly readable to those who have mastered the art of skimming.

Superior to Adversity; or, the Romance of a Clouded Life: a Novel. 2 vols. (Trübner & Co.)

A few years ago some active young men exerted themselves, with more zeal than judgment, as some people thought, to get up what they called an "aristocratic fête" at Cremorne Gardens. The preparations were made on the most liberal scale, and all, in short, was done to insure success, except just one little thing that even Admiral FitzRoy could not have effected. The weather-office was not memorialized for a fine evening, and Aquarius disported himself gaily on the occasion, drenching trees, grass, walks, and ladies' dresses with a thousand celestial water-pots. This literal way of "throwing cold water" upon a thing seems really to be the most effectual mode of putting it down. It is stated that very promising *écus* have been nipped in the bud by a couple of fire-engines; and last, but not least, there was an end of aristocratic fêtes in queer places when Dame Nature judiciously turned on the water against them. Still, the Cremorne fête was a precedent; and with such an example of what fashionable people can sometimes be induced to do, the author of 'Superior to Adversity' cannot be blamed for the mere fact of giving us an aristocratic *bat masqué* in Her Majesty's Theatre. That which would have been absurdly improbable a few years ago became a legitimate incident of fiction through the Chelsea extravagance. But while we admit so much, we can scarcely think that the author has managed his difficult hypothesis in the most probable way. We will concede that there might be a ball of lords and ladies at the Opera-house, but we should scarcely expect to find a quack doctor, a notorious usurer, and a low attorney among the honoured guests. The money-lender or physician, Percival (for the quack and the usurer are, in fact, identical), is a man openly twitted with having made his first steps in life by forgery, theft and secret poisoning. Is it likely that such a man would gain admission to anything like decent, let alone aristocratic, society? Even if the lowest of mortals, being of the male sex, could manage to squeeze in, by hook or by crook, the Ladies' Committee would scarcely pass such persons of their own sex as Mrs. Foster, the "respondent," or the still more questionable Lotty Savage. An author who mixes up classes in this way must have the most extraordinary ideas of London society: ideas culled from some foreign literature or from a fantastic imagination, and certainly not founded on any English study or experience. No incident can be too extravagant in a society and at a ball of this kind. The ball once granted, it will surprise no one to hear of two pugilistic encounters between exquisites in evening dress, and of an invitation to a young lady in the first rank of fashion to join a bachelor's party in the small hours. Nor can the reader be astonished, though certainly he may be

somewhat shocked, when Lord A. B. and Miss C. D. are seen to fall into each other's arms in a private box! The author has a great objection to the Celtic portions of Her Majesty's dominions. He considers that Ireland produces an exceptional class of villain, so base and noxious as to be barely, if ever, equalled elsewhere. His hostility to Scotland is not so general, his strictures being principally directed against the medical degrees at the Universities. If the assertion be correct that the University of Aberdeen will grant an M.D. degree for the sole consideration of a sum of money, there is certainly good reason for suggesting reform. It is rather a strong measure, however, to draw the character of Dr. Percival as that of a robber, forger and murderer, and then to give him out as the type of an existing and numerous class.

We have not by any means exhausted the list of absurdities and improbabilities that we had jotted down while reading the book; but we have perhaps said as much as need be mentioned on this head. It must be admitted that there is variety and originality in the plot, and that the author is never at a loss for incidents. There is a rough, go-ahead sort of spirit about his style which prevents the attention from flagging; and if we cannot say that he does things to perfection, at any rate, as we read on, we always want to know what he is going to do next.

Number Thirty-One: a Novel. 2 vols. (Pitman.)

As we wish to be strictly just to the author of 'Number Thirty-One,' let us commence our notice of his book by frankly stating that we have only a very imperfect knowledge of its contents. After a careful perusal of the first hundred pages of the first volume, three courageous plunges into the middle of the story, and a desperate attempt to snatch excitement from the last twenty leaves, we are unable to say with any certainty what the work is about. Unless we are greatly mistaken, it essays to set forth the experiences and fortunes of a gardener's son, one Tom Mitchell, who receives a legacy of fifty pounds at the opening of the narrative, and, in compliance with his mother's counsel, resolves to spend the money in educating himself for the vocation of parish schoolmaster. Still speaking without any confidence in the correctness of our impressions, we venture to hint that Tom Mitchell intrusts his fifty pounds to the young squire of his parish, on condition and to the end that he, the said Squire William, will instruct him, the afore-mentioned Tom Mitchell, in all arts and departments of knowledge wherein a village schoolmaster ought to be instructed. It appears, as far as we can apprehend the author's meaning, that Squire William accepts the trust, and discharges the duties thereof by introducing Tom Mitchell to a set of tipping squireens, and teaching him how to fuddle himself at the public-houses of the neighbourhood. One of the gentlemen to whom Tom Mitchell is thus made known rejoices in the designation of "Young Robson," and the historian says of him, "Young Robson looked, for all the world, like a small gap which has just been stuffed with 'Imperial Caesar dead and turned to clay.'" Can any one describe more fully the personal appearance of a man who resembles "a small gap which has just been stuffed with 'Imperial Caesar dead and turned to clay'"? Another of Tom Mitchell's new and distinguished friends is Mr. Jenkins, concerning whom it is written, "Yet Jenkins looked just as you may have looked at a dinner-party, when you have slipped a round bone into your mouth under the happy delusion that it was a tit-bit, and have speedily consigned it to your napkin or pocket-handkerchief, and then looked at your neighbour as if you could have bitten his head off for looking at you at that particular moment." At page 100 we fell asleep.

A peep into the body of the story satisfied us that the tale took its name from a young woman who conducted herself with perfect decorum in a penitentiary, to which she was consigned for purposes of moral training, and in which she bore the title of "Number Thirty-One." What misadventure consigned the young person to captivity this witness cannot say. Moreover, such is our uncertainty about "Number Thirty-One," that we

are utterly unable to declare whether she has, up to the present time, been discharged from her place of seclusion. The writer's last words, on parting with the reader, run thus:—

"Precious is the fruit which is plucked in the gardens of virtue. It is pleasant to the vision—bearing the rich bloom which cannot be painted out by the summer sun—and grateful to the taste, having in it juices which are untainted by poison. Virtue always brings peace, and not unfrequently it brings prosperity. To Benjamin Dudgeon it brought both. The last time we passed his place of business we could not but notice that the designation of 'Purford' was amplified into 'Purford & Dudgeon.'"

This is good news, and for Dudgeon's sake we are glad to hear it; but as to Dudgeon's previous history,—as to what may be Messrs. Purford & Dudgeon's particular line of business,—as to what relations, if any, subsist between the virtuous Dudgeon and "Number Thirty-One,"—and as to any chain of events that may connect Tom Mitchell with Purford,—we are in Egyptian darkness.

OUR LIBRARY TABLE.

Parables from Nature. By Mrs. Alfred Gatty. Illustrated. (Bell & Daldy.)—This prettily bound gift-book contains the third and the fourth series of the author's pleasant little stories; as before, she illustrates the works of God by applying her knowledge of them to the edification of young folks, with much grace and spirit. Mrs. Gatty is skilful in telling stories of animals, and contrives to make brute dialogues interesting to children of the largest growth. She is not so fortunate in dealing with men and women. 'Red Snow,' the first tale of the series, has human machinery which is clumsily put together, and creaks dreadfully; its elements are sentimental and affected; her children are far better works of Art; there is something like truth in her handling of their characters. We commend the second story, 'Whereunto?' to the reader; it deals with a difficult problem in a very effective and pleasant manner. Of the illustrations, the best executed is that by Mr. Tenniel; it has a great deal of humour in it; that by Mr. E. B. Jones is charmingly fanciful in representing the 'Nativity,' with a choir of little angels gathered on the roof of the stable, and striking on joy-bells: this design seems to have suffered in the hands of the cutter. M. Lorenz Frölich's designs are sentimental, his drawing is weak and inexpressive. Two works, by Mr. W. B. Scott, lack "getting together," but are well drawn.

The Statesman's Year-Book: a Statistical, Genealogical, and Historical Account of the States and Sovereigns of the Civilized World, for the Year 1865. By Frederick Martin. (Macmillan & Co.)—The Statesman's Year-Book for 1864 was introduced to the public by the *Athenæum* with words of approval. The volume for the coming year merits a repetition of our favourable judgment, for its editor has spared no pains to make it in every respect such a book as Sir Robert Peel required for his library table. "The new issue of the 'Statesman's Year-Book,'" says Mr. Frederick Martin, "contains numerous improvements, besides a vast quantity of additional information. A series of tables of comparative statistics, showing the relative amount of population, revenue, expenditure, indebtedness, armaments, and commerce, of the various States of Europe, has been prefixed, and a full and complete index has been added to the work. The whole of the contents have been revised and corrected, according to the latest official returns, and, in nearly all cases, the statements involving figures have been so arranged as to afford the clearest possible view of ascertained facts. . . . Several of the minor states of the world, such as Siberia, Peru, and Paraguay, which did not appear in the first edition, have also been added to the work." The editor of this careful and serviceable publication seems to us a proof that the right man does occasionally find himself sole occupant of the right place.

French Authors at Home: Episodes in the Lives and Works of Balzac, Madame de Girardin, George Sand, Lamartine, Léon Gozlan, Lamennais,

and from Messrs. Smith, Elder & Co., *Domestic Stories*, by the author of 'John Halifax, Gentleman,'—*Our Old Home*, by Nathaniel Hawthorne, —*First and Second Series of Stories of Old Bible Narrative for Young Children*, by Caroline Hadley, —and an Illustrated Edition of Mrs. Gaskell's *Cranford*.—Second Editions of *On Long, Short and Weak Sight*, and their *Treatment by the Scientific Use of Spectacles*, by J. Soubberg Wells (Churchill & Sons).—*Introduction à la Philosophie de Hegel*, par A. Véra (Paris, Ladrance).—*On Shakespeare's Knowledge and Use of the Bible*, by the Rev. Dr. Charles Wordsworth (Smith, Elder & Co.).—In Miscellaneous Publications we have *The Book of Psalms, with a Biblical Commentary* (Owen).—The Volume for 1864 of the *Church of England Temperance Magazine* (Seeley).—*Analysis of Jeremy Bentham's Theory of Legislation*, by G. W. H. Fletcher (Trübner & Co.).—*The Children's Prize*, edited by J. Erskine Clarke (Macintosh).—*The Iliad of Homer, translated into Blank Verse*, by J. C. Wright (Macmillan & Co.).—*The Two Roads: a Tale for Little Travellers* (Hatchard).—Parts I. and II. of the 'People's Edition' of *Bishop Colenso on the Pentateuch* (Longman).—*A Charge delivered to the Clergy and Churchwardens of the Diocese of Lincoln*, by the Bishop of Lincoln (Skeffington).—*An Algerian Monkey versus British Apes: a Satirical, Political, Poetical Squib*, by 'The Spectre' (Chapman & Hall).—*Free Colonization and Trade: Three Papers*, by T. M'Combie (Low).—*The Training of Idiotic and Feeble-Minded Children*, by Cheyne Brady (Hodges, Smith & Co.).—*Legalised Perversion of Catholic Children in the English Workhouses*, by a Catholic Englishman (Burns, Lambert & Oates).—Mr. Chadwick's *Address on the Effect of Manufacturing Distress on Manufacturing Progress* (Hardwicke).—and Sir David Brewster's *Introductory Address at the Edinburgh University* (MacLachlan & Stewart).

The following Year-Books and Almanacs for 1865 have been published:—*The Gardeners' Year-Book, Almanac and Directory*, by Robert Hogg (Journal of Horticulture).—*Art Union of London Almanac—Osborne's Midland Counties Farmer's Almanac and Horticultural Calendar* (Simpkin).—and *Guth's Literary and Scientific Register and Almanac* (Stevens).

LIST OF NEW BOOKS.

Barclay's Medical Errors, post 8vo. 1/1.
Barrow's Eternal Punishment and Eternal Death, 8vo. 6/1.
Barry O'Byrne, by the author of 'Sir Victor's Choice,' 3 vols. 3/6.
Beasley's After Business Jottings (Poems), sm. cr. 8vo. 5/1.
Belt's Spill-Bound, Tales of the Supernatural, 6s. 1/1.
Blake's Glenora, Temperance Tale, 18mo. 1/6 bds.
Bowen's Illustrative Gatherings, 2nd series, 8vo. 5/1.
Brewer's Guide to Every Day Knowledge, 2/6.
Canning's Kinkora, an Irish Story, 2 vols. post 8vo. 2/1.
Child's Delight, Songs and Pictures, sq. 18mo. 1/1.
Colley's Two Months in a London Hospital, 8vo. 3/6.
Cranley's Barbara's History, new and cheaper, cr. 8vo. 5/1.
Fort La Fayette Life, 1863—4, from the 'Right Flanker,' 5/1.
Four Seasons (Thol), Account of Structure of Plants, imp. 18mo. 3/6.
Friswell's Familiar Words, an Index Verborum, sm. post 8vo. 7/6.
Furioso, or Passages from the Life of Ludwig Von Beethoven, 6/1.
Grant's Walk across Africa, 8vo. 1/1.
Grave Thoughts of a Country Parson, vol. 2, post 8vo. 3/6.
Greene's Cushions and Corners, post 8vo. 3/6.
Greenwood's Adventure of Seven Fourfooted Foresters, 8vo. 3/6.
Hamilton's True Theory of the Subjunctive, 8vo. 5/1.
Hoffmann's Through Deep Waters, 8vo. 5/1.
Hollingshead's To-Day, Essays and Miscellanies, 3 vols. 2/1.
Kavanagh's Cruise of the R. Y. S. 'Eva,' tinted plates, 8vo. 10/6.
Kingston's Log House by the Lake, 18mo. 1/1.
Knolly's Misses and Matrimony, 18mo. 1/1.
Laxton's Builder's Price-Book, 1865, 8vo. 4/1.
Lemon (Mark), Legend of Number Nip, 8vo. 5/1.
Le Pam's Uncle Silas, a Tale, 3 vols. post 8vo. 3/6.
Lib. of Entertaining Knowledge: 'Vicar of Wakefield,' 18mo. 1/1.
Lodge's Peasage, 1866, royal 8vo. 3/1.
Madame Fontenay, by author of 'Mollie Mori,' cr. 8vo. 4/6.
Married Beneath Him, by author of 'Lost Sir Massingberd,' 3/6.
Milner's Gallery of Geography, royal 8vo. 2/1.
Macrae's Stories for Boys, 8vo. 2/6.
Murray's Dumas, 3 vols. post 8vo. 3/6.
Oakley's Historical Notes, Tractarian Movement, post 8vo. 3/6.
Pope and Happy, edited by Carus Wilson, cr. 8vo. 3/6.
Phantom Cruise, edit. by Lieut. Varnesford, 18mo. 1/1.
Present to Boys and Young Men, by a S. S. Teacher, 18mo. 3/6.
Rennie's British Arms in North China, post 8vo. 1/1.
Rever's Pleasures of Memory, illust. cr. 8vo. 3/1.
Saint-Germain Legends, from the French, 8vo. 5/1.
Shakespeare's Jest-Books, 3rd series, ed. by Hazlitt, post 8vo. 7/6.
Shaw's Choice Specimens of English Literature, post 8vo. 7/6.
Smalley's Lost Friends found again, 8vo. 4/1.
Smith's Practical Dietaries for Families and Schools, cr. 8vo. 3/6.
Smith and Forcher's Recent Discoveries at Cyrene, roy. 4to. 12/6.
Sunday Evenings with my Household, 8vo. 5/1.
Taylor's History of Playing-Cards, 8vo. 4/1.
Tetter & Pullan's Byzantine Architecture, folio, 12/1.
Thorn's Three Notelets on Shakespeare, post 8vo. 4/6.
Toller, Facts and Incidents in Life of, by Coleman, post 8vo. 3/1.
Torrens's Lancashire's Lesson, Policy in Times of Distress, 3/6.
Trollope's Gertrude, 8vo. 2/6.
Trotter's Plain Forms of Household Prayer, 18mo. 2/6.
Uland's Songs and Ballads, tr. from German, by Skeat, 7/1.
Wallace's Attitudes and Aspects of Divine Redeemer, 8vo. 2/6.
Worboise's Labour and Wait, 8vo. 4/6.

WESTMINSTER SCHOOL AND THE WESTMINSTER PLAY.

AGAIN, the old dramatic season has come round in the Westminster Dormitory of St. Peter's College, and on Tuesday the bustling comedy, 'Phormio,' which the friend of Scipio borrowed from a Greek play, 'Epidicazomenos,' was acted with excellent effect. As the original music on the unequal flutes (*tibia imparibus*) by Flaccus, the freedman of Claudius, was not so easily available as the text of the author, the overture and inter-act music were selected from old English airs, modern melodies and familiar strains from foreign operas. There seemed a little anachronism in this, just as there was in the modern walk, carriage and action of some of the young players, who looked like Greeks indeed, to a certain theatrical extent, at least, but bore themselves very much like young English gentlemen at the club, in the ball-room, or the park. A little statuesque training would have given a more antique aspect to the old classical drama.

These Westminster plays have not been invariably taken from Latin dramatists, nor have they invariably been acted at coming Christmas-tide. We noticed, last year, that the 'boys' had acted Dryden's 'Cleomenes,' and that they must have been perplexed by the author's alternating correct and false quantity of the penultimate. At a later period, in January 1728, the Westminsters acted Shakespeare's 'Julius Cæsar.' On the 20th of that month they were honoured by a 'command' from George the Second and his Queen Caroline. The theatre was the one 'over against the opera-house,' in fact, the 'little house' in the Haymarket, the site of which is now occupied by the Café de l'Europe and the building to the south of it. The cast was especially strong, and Cæsar, by Lord Danby; Brutus, by Hay, Lord Kinnoull's son; and Antony, by Roberts, were parts 'done to perfection.' Three other characters, Cassius, Octavius and Portia, were played by three sons of the Duke of Dorset; but Lord Middlesex, who acted Cassius, is only spoken of by a contemporary critic as 'a handsome creature.'

Some discussion has occasionally been raised as to the influence exercised by these plays on the disposition and conduct of the boys. The influence cannot be said to have been very injurious. Only two Westminsters, Booth and Ross, became players; and only the Cassius of the above cast became very foolishly connected with theatrical matters.—Lord Middlesex, who, in spite of the saying that folly and sense alternated in the Dorsets, was described as being a dunce although his father was a fool. Lord Middlesex half ruined himself, not by pursuing the study of Shakespeare or Terence, but by inspiring operas to Vanneschi, and by being the particular friend of the Muscovita, while Lady Middlesex was the particular favourite of Frederick Prince of Wales. 'My lord' was a poet, but Westminster is hardly proud of him on that account; and the 'handsome creature' who played Cassius, acted so ill in later life, that Westminster is not likely to be proud of him on any other account.

While he was thus distinguishing himself, there was a young Westminster making his way among the scholars and actors in the College, and chafing at the non-recognition of it by his father. A passage in one of 'Chesterfield's Letters to his Son,' in 1746, shows the importance attached to honourable progress at Westminster. 'You rebuke me very severely for not knowing, or at least not remembering, that you have been for some time in the fifth form. Here, I confess, I am at a loss what to say for myself, for on the one hand I own it is not probable that you would not, at the time, have communicated an event of that importance to me; and, on the other hand, it is not likely that, if you had informed me of it, I could have forgotten it.' When Chesterfield wrote, the school was flourishing. Nicoll had not made way for Markham, as Master, and the time had gone by when Secretaries of State wrote to bishops for the admission of sons of poor men to be admitted as King's Scholars.

Returning to this year's play: 'Phormio' has not been so successfully adapted to our stage as the

'Andria.' Out of the latter, Steele built up his 'Conscious Lovers,' and he was lucky enough to have an accomplished ex-Westminster boy to act Young Bevil. Booth, who was the original hero of Steele's play, had especially distinguished himself at Westminster in the corresponding part in Terence's comedy. Indeed, it was the applause with which he was overwhelmed, that turned him from the clerical profession, for which he was designed, to that of the stage, on which he was the greatest actor (even remembering Quin) in the days which divided the period of Betterton from that of Garrick. The 'Phormio' was adapted to the English stage by Otway, under the title of 'The Cheats of Scapin'; or, we should rather say, that Otway took all that he wanted from Molière's 'Fourberies de Scapin,' which was grounded on Terence's play, and laying his scene at Dover simply gave an English local colouring to piece, plot, and persons of the drama. For some portions of the comedy, however, Otway, as was to be expected from a Wykeham scholar and a Christchurch man, was more indebted to the Carthaginian than to the Parisian. In the year in which this comedy was produced, 1677 (six years after Molière brought out his 'Scapin'), there was as great a run on French plays by English authors, who took their original pieces from French writers, as there is now; but with this difference, the British adapters had honesty enough to refrain from calling themselves the authors of what they adapted. While Leigh, in 'Scapin,' was making the theatre in Dorset Gardens ring with laughter at Otway's version of the 'Phormio,' Ravenscroft was superintending the rehearsals of his 'Scaramouch: a Philosopher' (a compound of Molière's 'Fourberies,' and of 'Le Mariage Forcé'), at the Theatre Royal, and complaining that, by the dilatoriness of the actors, his piece had been forestalled by the more zealous players at the house nearer the Thames.

To that part of the audience who have this week seen the 'Phormio' acted, and who remember the adaptations of Molière and Otway, the roguish slaves of Terence must have appeared infinitely more agreeable and natural than the Neapolitan lacqueys of the French, or the English serving-men of the British author. How much more dignified, too, are the Demipho and Chremes of Terence than the vulgar Thrifty and Gripe of Otway; the corresponding brothers in Molière's play (Argante and Geronte) are, the first, commonplace; the second, a burlesquing buffoon! Again, who could look upon the young ladies, the Phanium and Pamphila, in the Latin comedy, and not confess that the author was wiser in making them mute persons, lovely creatures to be seen and not heard, rather than such garrulous minxes as the Zerbinette and Hyacinthe of Molière, or such audacious hussies as the Colia and Lucia of Otway. To the last-named character even the 'famous Elizabeth Barry' could hardly have given interest. At Westminster, there was good, level acting throughout, with occasional bursts of feeling or of humour which were creditable to the actors. The rattling scene in which Demipho (Mr. Biscoe) and Phormio (Mr. Nichols) have the chief part was spiritedly maintained, and excellently supported by Geta (Mr. Harrison). These three gentlemen will bear comparison with their three worthy predecessors of 1858, Messrs. Barnes, Balfour, and Shadwell. The scene to which we allude, ending with the capitally-delivered 'Dixi Demipho!' that would hardly bear to be interrupted, as it was, by the applause which broke the spirit and fun of the scene, which should have been continuous. On the other hand, some of the best passages fell unmarked, simply because they are not reckoned among the old 'points.' We refer more particularly to one of the little speeches in the unimportant character of Hegio, very sensibly sustained by Mr. G. E. Barnes. The

Verum ista est,

Quot homines, tot sententia. Sum cuique mos— was uttered with an old, priggish air of sententious superiority which deserved, what it did not obtain, a hearty round of applause on the part of the audience. Indeed, the only fault we have to find is with the audience, and only in this one respect. As for the young players, we may safely assert

that they acted 'Phormio' with as great and deserved success as we ever remember having seen achieved on this classic stage.

FRENCH CRITICS OF STERNE.

Dublin, Dec. 13, 1864.

IN reference to M. Chasles' letter on Sterne, the best course is to admit, frankly, having fallen into a trifling mistake. It would be hard to find fault with M. Chasles' good-humoured protest against being credited with the writings and statements of another writer, who also holds a high place in letters; but something may be said in extenuation. The statement in the 'Life of Sterne' regarding the Koran was a *general* one, applying to many French writers as well as to M. Chasles; and it is a little curious that men of the standing and reputation of M. Janin should have accepted a spurious imitation as the genuine writing of Sterne. The names of many such writers were given, and, by an oversight, that of M. Chasles (who has himself, I believe, written—and written cleverly—upon Sterne) was included in the list. M. Chasles says, with a little irony, that I must have "perused Nodier's book, title and all"; but I can assure him that such was the case; as, indeed, the minute description in the 'Life' shows. In fact, I have good reason for believing that a mistake in the proofs, of a character too long to be explained here, was really accountable for the whole. This, of course, is a plea that cannot "stand." I can only regret having unconsciously caused any annoyance to one of the few French scholars who have paid us the compliment of studying our language and literature; and in a new edition, which is now preparing, all care shall be taken to do him ample justice. That a slight misstatement in an unpretending English work should have attracted notice, and found correction in France, is to be welcomed as a new and most satisfactory proof of the really intimate relation beginning to exist between the two countries.

PERCY FITZGERALD.

A CASE OF PLAGIARISM.

Dec. 6, 1864.

I shall be greatly obliged by your admission of some remarks upon Dr. M'Causland's work, 'Adam and the Adamite,' reviewed in your number of November 26. In this work the author has led his readers to believe that the theory there advanced and advocated by him is his own, whereas it was put forth fully, and argued out on the very same grounds, in a work edited by me, 'The Genesis of the Earth and of Man,' first published in 1856, when scarcely any man of science in England ventured to express his belief in the immense antiquity of man. In a second edition of the work just mentioned, published in 1860, the author adduced many additional arguments for his theory, and prominently insisted that the first man could not have been the Adam of the Bible. From that edition Dr. M'Causland drew up an outline of the main features of the work, which he inserted in his article 'Creation,' in the new edition of Kitchin's 'Biblical Cyclopædia,' now in course of publication (Vol. I. p. 578 a). I am therefore surprised to see that in his new work Dr. M'Causland adopts the theory in question without any avowal of his obligations beyond a single reference and quotation. Yet he not only adopts the theory of 'The Genesis of the Earth,' &c., but uses its very words.

The single reference is thus inserted. After an elaborate argument as to the meanings of the words *ish* and *adam*, based upon an examination of several passages of Scripture (pp. 162-166), Dr. M'Causland writes: "These examples have been taken from 'The Genesis of the Earth and of Man'; and the learned author of that work adds": a quotation is then inserted, a little more than a page in length, as to the use of the two terms in question (167, 168). The expression "examples" is a very vague acknowledgment of the author's obligation to another writer for the entire substance of the pages preceding (p. 162-166); it might be understood to mean no more than the selection of passages of Scripture bearing on the subject under discussion.

The second charge of using the very words of 'The Genesis of the Earth,' &c., can be shown by

a single example, for which I trust you will find space.

The passages following contain a criticism upon the mention in St. Paul's speech at Athens of the "one blood" of all mankind. I have italicized the phrases which are identical, or nearly so; the reader must also note the identity of the translations.

Dr. M'Causland.

"It is remarkable that the word translated 'blood' (*αἷμα*) is omitted in fourteen of the principal manuscripts, ranging from the fifth to the eighth century, including the Vatican and Alexandrian MSS., which are generally considered to be the most accurate; and it is found in the same number of ancient manuscripts, ranging from the fifth or sixth century to the eleventh, and which are also of high authority.

"If it be an interpolation, then St. Paul merely announces a vague and undefined unity, sufficient for his argument.

"In a figurative sense we are all God's offspring; and in a figurative sense there is a unity among the races of mankind on the earth; and it is in this sense that the Apostle has used the language in question.

"But, even supposing the word *αἷμα* not to be an interpolation, can we be sure that the expression, 'all nations of men,' has a more extended meaning than the expression in Acts ii. 5, 'Every nation under heaven,' or the expression of the same Apostle in his Epistle to the Colossians (c. i. v. 23)?

"Dean Alford, in his *New Testament* (vol. ii. 180-31), holds that the meaning is not 'hath made of one blood,' but 'caused every nation (sprung) of one blood to dwell on all the face of the earth,' which is consistent with the co-existence of nations of different blood.

"But to suppose that the Apostle intended, by the expression 'one flesh,' to derive all the races of mankind from the one pair of ancestors, would prove too much; for, in another passage (1 Cor. xv. 39), he says, 'there is one flesh of men, another flesh of beasts, another of fishes, another of birds.' Here the expression, 'one flesh,' is similar to the expression, 'one blood.'

"Dr. P. Smith, observes, 'With regard to essential qualities,'—'Adam and the Adamite,' p. 282-284.

I will not add more than the remark, that the carelessness of the later writer is singularly seen in such cases as "generally considered," in the first citation, for "regarded as generally." Here, as elsewhere, the words have been shuffled, and have got into the wrong places.

REGINALD STUART POOLE.

THE IMMORAL BOOKS.

Dec. 14, 1864.

IN reply to your very natural question of last week as to whether I am satisfied with Mr. Bevan's explanation, I regret to say that I am not satisfied. A very little would have satisfied me. An expression of regret at the inadventure by which such abominable books had been allowed to be circulated with the sanction of the Directors of the English and Foreign Library Company would have been sufficient. But what are we told in this extraordinary letter? Why that there was no inadventure in the matter! That these books were purchased advisedly and circulated advisedly, "because there was considerable demand for them,"—that is, because it would pay. Not one word of apology or expression of regret at this

'The Genesis of the Earth,' &c.

"In the passage thus rendered, the manuscripts of the original, and the versions made from it, present several variations. The most important of these variations is the omission of the word signifying 'blood,' namely, (*αἷμα*), in the Vatican and Alexandrian manuscripts (which seem to be justly regarded by the best critics as generally the most accurate of all), and in several others, as well as in the Vulgate, and some other old versions.

"If it be an interpolation, we think that we are only justified in inferring that the word implied is either *ἀνθρώπων* or *θρόνου*.

"We think that these words are mainly designed to convey a figurative meaning. The context seems plainly to indicate this, declaring the doctrine of a unity of mankind far above that of physical consanguinity.

"Moreover, supposing that *αἷμα* is not an interpolation. . . . We cannot, however, be sure that 'all nations of men' means more than 'every nation under heaven,' in Acts ii. 5, applied only to all the nations among which were Jews.

"The learned Dean Alford holds that the meaning is not 'hath made of one blood,' &c., but 'caused every nation (sprung) of one blood to dwell,' &c.; and refers to Matt. v. 32, and Mark xv. 37. (See his *N. T.*, vol. ii. p. 180 and 181.)

"As the expression 'one flesh,' where it is said (in 1 Cor. xv. 39), 'there is one flesh of men, another flesh of beasts, another of fishes, another of birds,' denotes only a similarity in the flesh of a whole species, and even of a class consisting of various orders and genera and species, so the expression 'one blood' may denote a specific, not an absolute unity of blood.

"Dr. P. Smith, observes, 'With regard to essential qualities,'—'Genesis of the Earth,' &c., 2nd ed., p. 50-53.

offence against public decency, or of explanation of the existence of two lists, but a sneer at my ill-feeling in not naming all the Directors and at my equivocation in quoting the names of only three works, selected from the most worthless portion of the library, as representing the character of the whole. A lecture on a question of morals or motives from the Secretary of a Company that has been circulating infamous and disgraceful books because there was a demand for them is rather a good joke; but allow me to reply to his charges. I did not mention the names of laymen, because I was not aware that they had ever held themselves forth to the world as guardians of public morality.

I selected from the list the names of three infamous books, not as repudiating the character of the entire library, as Mr. Bevan well knows, but as being disgraceful to all concerned in their circulation. Mr. Bevan says they were selected from "the most worthless portion of the Library"; but how is a subscriber to know this? or how is he to know that there is a portion of the Library which it is right to designate as "most worthless"? Is there also a worthless portion and a more worthless portion before we descend to this lowest deep, so well described by the Company's Secretary? If so, why are they not kept separate in the Catalogue? So far is this from being the case, the work that follows in the list the most infamous of these books is 'The Small House at Allington,' an arrangement not very complimentary to Mr. A. Trollope.

However, thanks, Sir, to your pertinacity, some good has been done, the point has been ceded, though not in a very graceful manner; but I should like to ask, in conclusion, what has been done with the books? We are told, on the Secretary's authority, that they were bought because there was a considerable demand for them: have they, on the same grand commercial principle, been sold, or have they, as common decency demands, been burnt?

A SUBSCRIBER.

REPRINTS OF OLD ENGLISH LITERATURE.

Maidenhead, Dec. 10, 1864.

I inserted a printed note in the last-issued number of my reprints of 'Old English Literature,' stating that the seven first reproductions had cost two shillings more than the twenty shillings with which I was intrusted last spring. This notice seems not to have been understood by a few of the recipients; and as some of them may see the *Athenæum*, who did not observe my printed memorandum, I wish to mention here, that all such as are desirous of continuing the series have nothing to do but to forward another post office order for the same amount, for which I will give them credit, deducting the two shillings which I have, to this date, expended beyond the amount of the last post-office order. To enable them to ascertain whether they have duly received the whole of the seven numbers brought out since April last, I will, with the kind permission of the Editor of the *Athenæum*, here add their brief titles:—

1. The Lamentation of a Christian against the City of London, 1543.
2. Pasquil's Palinodia, and his Progress to the Tavern, 1619.
3. A merry Interlude entitled *Respublica*, made in the year 1553.
4. Lady Pecunia or the Praise of Money, by Richard Barnfield, 1605.
5. A Mirror mete for all Mothers, entitled the *Mirror of Modesty*, about 1580.
6. The Passion of a discontented Mind (attributed to N. Breton), 1602.
7. The Encomion of Lady Pecunia, by Richard Barnfield, 1598.

It is in the last that two poems by Shakspeare made their first appearance; and I have taken care to reprint them exactly as they stand, even as regards punctuation, because there is a passage or two the sense of which may be liable to misinterpretation, and because I thought curious readers might like to see the pieces in the precise form in which they came from the press in the first instance. If I were sufficiently encouraged, I would pursue the same plan with 'Venus and

Adonis' so that f scribers every w original sible for the earl difference manner; make hi An agreeab service than t Every Miscell languag product the onl Chance precede and W languag dispute edition, and m quaint Miscell friends possibl Bish 1815, any ex except the tv mangl by min but s literar The I prop print minut origin paper 350 of fifty intru comp beyon fisher and this Misc value little in su not v and EGY T Bro was vari who Mr. fath con i am in it d far; He oth Th mo day valu sca t ac fre D

Adonis' and the other poems of our great dramatist, so that for a comparatively small sum my fifty subscribers (so to call them) would learn, not only how every word was spelt, but how every passage was originally punctuated. I would make myself responsible for the minute accuracy of the whole. Where the earliest copies (as they sometimes do) differ, the difference would be pointed out in the briefest manner, in notes at the end, and the reader might make his choice between the two readings.

Another project, which I contemplate, as an agreeable employment for my leisure and a useful service to our literature, relates to two no less poets than the Earl of Surrey and Sir Thomas Wyatt. Everybody has heard of what is called 'Tottel's Miscellany' (the oldest and the most valuable in our language) in which were printed for the first time, the productions of those two most distinguished men, the only real poets in the long interval between Chaucer, and, I may almost say, the immediate predecessors of Shakespeare and Spenser. Surrey's and Wyatt's poems, which are monuments of our language, and the excellence of which can never be disputed, have never yet been reprinted from the first edition, so that they have come down to us maimed and mutilated. I have only lately become acquainted with the earliest impression of 'Tottel's Miscellany,' and it is that, with the aid of fifty friends, I am anxious to reproduce, as nearly as possible in the form of the unique original.

Bishop Percy, about the year 1780, Dr. Nott in 1815, and Sir H. Nicolas in 1831, not knowing of any earlier, all printed from the second edition, excepting in as far as they printed from each other: the two last in many instances most woefully mangled the text by modernizing the spelling, and by mistaking and misrepresenting not only words, but sentences, in one of the landmarks of our literary history.

The question is, shall this great evil be remedied? I propose to remedy it at a very cheap rate by reprinting fifty copies of the first edition, with most minute observation of the peculiarities of the original, at the mere cost of transcript, print, and paper. The whole work will occupy about 300 or 350 of my quarto pages; and if, in the first instance, fifty zealous friends of our early literature will intrust me with 12. each, I will undertake that the complete work shall not cost them ten shillings beyond that sum. It could never be worth a publisher's while to engage in so small an undertaking, and as no more than fifty copies shall be issued, this new impression of the first edition of 'Tottel's Miscellany' must always continue a scarce and valuable book. If I were only a little, and but a little, richer, I never would ask anybody to aid me in such a laudable enterprise. As, however, I do not want money, I will gladly contribute my work and labour for nothing. J. PAYNE COLLIER.

EGYPTIAN ASTRONOMY AND CREDIBILITY OF HERODOTUS.

Fairseat, Wrotham.

THE conjecture of your Correspondent, Mr. Broun, that "the Egyptian year" of 365 days was an invention of the astronomer Ptolemy, is at variance with the direct testimony of Herodotus, who lived six centuries before the time of Ptolemy. Mr. Broun, however, sets aside the evidence of the father of history, as involving, to his mind, "a flat contradiction."

Let us examine it:—"The Egyptians agree among themselves that they were the first people in the world to discover the year, and distribute it over the twelve parts of the four seasons; a discovery, they said, deduced from the stars. So far, in my opinion, they act more wisely than the Hellenes; for the Hellenes intercalate, every other year, one month, on account of the seasons. The Egyptians, on the other hand, reckon twelve months of thirty days, and add to every year five days above that number; so that the circle of the seasons comes round to the same point."—*Laurent's translation*, ii. 4.

An explanation of the above, in perfect accordance with the statements of Ptolemy, and free from all discrepancy of facts, may be gathered from the 'Paleogeologia Chronica' of Robert Cary, DLL., one of our old folio volume writers, who

has given a full account of all the astronomical cycles of antiquity, with the authorities for them.

This it is:—The Greeks, like all other early nations, began their notation of time with lunar observations, and, when Herodotus wrote, adjusted their lunar reckoning to the course of the seasons in a rough way by a *Di-eteris* cycle, which assumed 25 lunations as a sufficient approximation to the time of two solar years. This was an error of 7½ days, which Herodotus very properly condemns as a less perfect method of adjusting civil time to the seasons than that of the Egyptians, which led to a difference of but half a day for the same period.

Astronomically the *Di-eteris* cycle stood thus:—

	d.	h.	m.	d.	h.	m.
25 lunations of	29	12	44	=	738	6 20
2 solar years of	365	5	49	=	730	11 38

Error in excess of true solar time 7 18 42

The ultimate correction of this error was the object of the Metonic cycle of 19 years, which was not adopted till B.C. 432; some thirteen years after Herodotus had called the attention of his countrymen to the subject.

The Egyptian year of 365 days agrees so nearly with the course of the seasons that (without intercalations for the six hours) more than a century would be required to elapse for the difference of a month. It is quite likely, therefore, that no sensible change was at first observed; and, when observed, it must have been an open question whether, as the error would correct itself in 1,461 years, it was at all worth while to adopt the principle of adjustment by intercalation? The Egyptians probably reasoned that the more intercalations the more chances there were of error; and so it turned out, for, although the science of Meton, Calippus and Hipparchus brought, theoretically, the adjustment of lunar to solar reckoning among the Greeks to a state approaching perfection, what is certain is that, practically, in the struggle of parties during the Macedonian and Roman empires, Greek and Roman calendars were alike made subservient to political objects, till chronology fell into a state of hopeless confusion, and so remained, even long after the Julian era.

The subject has appeared a little complex from the neglect of ancient authors to distinguish between the *zodiacal* year of antiquity and the civil year. The year of 360 days was the year of astronomers, who defined a day as the 360th part of the zodiacal circle. This did not imply ignorance of the number of sun-risings in Egypt between two shortest days, which any child might have counted, but rather a knowledge that the actual intervals of light and darkness vary with latitude; while 365½ would have been a most inconvenient number for division.

Mr. Broun follows, and pushes to an extreme, the argument of the late Sir G. C. Lewis, who, in his 'Historical Survey,' has endeavoured to reduce to insignificance all claims to science of earlier nations than the Greeks, while our Astronomer-Royal for Scotland writes an elaborate work to prove that the builders of the Great Pyramid must have possessed an amount of astronomical knowledge hardly to be accounted for without inspiration. I cannot accompany Prof. Smyth quite so far; but, apart from the fact that the angle to the horizon of the inclined passages of entrance of nearly all the Pyramids indicates observations of the pole-star of different periods, the story of Osiris and the whole mythology of Egypt show minds familiar with the study of the heavens. We may therefore trust the assertions, both of Ptolemy and Herodotus, that the ancient Egyptians knew something of so simple a matter as the number of days in a tropical year.

W. E. HICKSON.

OUR WEEKLY GOSSIP.

THE Duke of Devonshire, as Chancellor of Cambridge University, has opened the subscription list for building a new hall for the *Union* with a hundred pounds. This is a good beginning, and we are glad to hear that the prospects are in other quarters excellent. Cambridge should have as fine a place for training its public speakers as Oxford.

We have received a communication from Mr. John Stidolph, of Woodbridge, pointing out that the name of Sir John *Falstaff*, Lord of *Coleytes*, is to be found in an old parish document belonging to Rendlesham Church as the patron of the living there about the year 1380, and asking if this individual is the prototype of Shakespeare's fat knight. We have never met with the name so spelt in early Norfolk or Suffolk documents, in which allusions to Sir John *Falstolf*, another character altogether, are sufficiently numerous. If the name is really given as *Falstolf* in the Rendlesham manuscript, it is a curious coincidence, but can be nothing more. When Mr. Stidolph suggests that the designation, Lord of *Coleytes*, may also have a Shakspearian significance, he had forgotten that Sir John Coleville of the Dale is a distinct historical character, whose sad history is recorded by Holinshed.

50,000*l.* is to be subscribed in Wales towards the foundation of a University for the people of the twelve counties, and an appeal is to be made to the House of Commons for aid in the matter. A considerable portion of the money is already promised, and future meetings of the promoters of the scheme are expected to enable them to complete the sum above named.

The Misses Bertolacci have completed their sun-copies of Turner's 'England and Wales,' by the issue of Parts V. and VI. of their work. Each part contains sixteen subjects, and after the many beauties which the earlier numbers show, we venture to say that some of the best subjects and most brilliant copies appear in the very last number. We do not know that, even in the Turner Gallery, amidst all his glory of golden sunshine, we have the means of enjoying his luxury of natural forms, his power of playing with light and shade, in choicer examples than we find in these illustrations of our native land. The art of copying pictures, as practised by the Misses Bertolacci, has very nearly reached its limits. Happy the possessor of this splendid book!

Mr. Carew Hazlitt has produced a third volume of his 'Shakespeare Jest-Books'—a name which is certainly convenient, but is only conventionally proper for such a series. This reprint includes seven pieces, together with notes critical and explanatory, which are always brief, cleanly and in good taste. The pieces are: *Merrie Tales of the Mad Men of Gotham*; *Twelve Merry Jestes of the Wydw Edyth*; *Pasquils Jestes*, with *Mother Bunches Merriments*; *The Pleasant Conceits of Old Hobson*; *Certaine Conceits and Jeasts*; *Taylor's Wit and Mirth*; and *Conceits, Clinches, Flashes and Whimzies*. In the midst of much that is mere waste, there are very good points, bright surprises, and important allusions in these old facetiae.

Mr. Charles Keene supplies the large illustration to 'Punch's Pocket-Book' in place of John Leech, —a party of dupes and tricksters at a spiritualist sitting. The satire is very good in its way, but it is always open to question whether good sarcasm is not thrown away upon this sort of folly. The young people making love in a corner during the darkness are the only folks present who appear to have any sense. Mr. Punch supplies the usual calendar and tables, and at the end of these useful matters a few pleasant little sketches in prose and verse.

The last mails from New York bring news of the death of Prof. Benjamin Silliman, one of the most eminent scientific men of America. Prof. Silliman published a *Journal* of his own, and his contributions to knowledge were considerable. He died at the patriarchal age of eighty-five.

Nearer home, science has suffered some loss in the demise of Prof. Boole, of Queen's College, Cork, in which institution he filled the mathematical chair. The Professor's principal works were 'An Investigation of the Laws of Thought' and 'Differential Equations'; books which sought a very small audience, and, we believe, found it. He died on Friday, last week.

'The Boy's Own Pocket-Book for 1865,' published by the Messrs. Suttaby, is a real boy's companion, containing just the things a boy wants to know on reference: a calendar; a list of kings and

queens; tables of weights and measures; an account of the public schools; with the rules of cricket and football, and some hints about swimming, croquet and the like. Above all, there is an ample allowance of blank pages for memoranda and engagements.

We said in noticing the reprint of Capt. Burton's paper on the Nile Basin, that we are far from having heard the last of an ancient mystery. Of this safe assertion we have an immediate proof in the following letter from Mr. Dorrington:—

"Lyttell Park, Stroud, Dec. 7, 1864.

"As a relative of the late Capt. Speke, I have read with surprise the curious theories broached by Capt. Burton in his new publication, 'The Nile Basin,' which you noticed in your last week's issue. I think the attention of geographers and the public ought to be drawn to this attempt to impose on them in the name of science, by theories sustained by misrepresentation and misquoted data. With your permission I will point out two or three of the more flagrant cases, as a sample of the rest. At pages 42, 119 *et seq.* Capt. Burton discusses the question of levels, and in both places asserts the level of the Nyanza to have been made on the first expedition 3,550 feet, and on the second 3,745 feet. Now this is entirely untrue, as any one may see by looking at the table of altitudes given both in Speke's 'Journal,' and also in one of the recent publications of the Geographical Society. The levels were on the first journey 3,740 feet, on the second journey 3,308 feet, and these were obtained with different sets of instruments. The discussion as to which set of observations a correction must be applied to, is too long to enter on here; but it is evident that if the two sets are mixed together we shall certainly have hopeless confusion, such as Capt. Burton has produced; but if we keep them apart, or make a similar correction to all the levels in one of them, all the difficulties Capt. Burton has conjured up will disappear. The Lake Windermere has a fall of 331 feet to the Nyanza, instead of the reverse. Mtesa's palace is 108 feet above the lake, instead of below it. Namaouja is 300 feet instead of 97 feet below Mtesa's. The descent of the river Nile from Ripon Falls to Urodonoyani (883 feet) is not confined to only one twelve-foot fall, as suggested by Capt. Burton; but is expressly stated in the 'Journal,' and marked on Speke's map as having many rapids. At page 123, Burton attempts to make Speke fix an altitude for the mouth of the Luta Nziye, which he never did or could do, as he never saw it. He only fixed the level of Paira, and then, as the water of the Luta Nziye enters the Nile above Paira, he gave that altitude as the lowest possible of the Luta Nziye, with the view of showing the impossibility of the Tanganika water passing through it on its way to the Nile, as suggested by some, and asserted by Capt. Burton in this book; and this assertion brings me to probably the most remarkable blunder ever committed by a critical geographer. In crossing the great bend the Nile made to the westward in Chapi and Madi, Capt. Burton asserts (page 17) that Speke missed it altogether, and that the river he left behind him probably drains by the Djour into the Bahr Ghazal. But the river he left behind him was to the eastward of the supposed line of water connecting the Tanganika, Luta Nziye and Gondokoro, whilst the Bahr Ghazal is to the westward. Therefore, one of the two rivers must have crossed over the other, which is an absurdity. The Asua river, also, which Burton wishes to make the great eastern branch of the Nile, and superior to the water issuing from the Nyanza, was easily fordable close to its junction with the latter, there a great river. And yet it is in favour of theories such as these that we are asked to abandon our belief in the testimony of two eye-witnesses, and adopt the conclusions of men who have never been within hundreds of miles of the Nyanza. I might continue my list of errors to a great extent, but I fear to weary your readers. I will say nothing about the disgraceful attempt to injure the moral character of one now gone from us, by the reproduction of some stories with a new colouring in these pages; for I think I have now said enough to point out to the public how little

reliance is to be placed on the statements in the volume.

J. G. DORRINGTON."

Mr. Bentley wishes us to state the difference between his two illustrated editions of 'The Ingoldsby Legends.' The edition of Christmas, 1863, contained the poetical pieces only; that of Christmas, 1864, contains the prose pieces as well as the poetical, and is therefore the more complete and desirable work. The new volume is also enriched by the addition of three new illustrations,—one of these being by a son of Thomas Ingoldsby. It would have been better, we submit, if Mr. Bentley had called his present venture a new and extended edition of his former effort.

Yesterday, Friday, there was a private view of a collection of Models of Naval Architecture, which has hitherto been deposited in the vaults of Somerset House, and which has been removed to the South Kensington Museum temporarily, until suitable premises are built. It will be opened to the public for the first time without restriction on the 19th of December. The series begins with the "Great Harry" of Henry the Seventh's time, and is continued to the Iron Ships now building in Her Majesty's dockyards and private yards.

Mrs. Lynn Linton writes in explanation:

"Dec. 13, 1864.

"It would be unfair to Mr. Wright to allow it to appear as if he wrote the Early History of the Lake Country. I thought I had guarded against such a mistake in the preface; but I have no doubt I worded the phrase clumsily, and your reviewer, in his hasty glance, was led into the error by my own want of distinctness. The service which Mr. Wright did render me, and for which I am most deeply grateful, was to correct and re-correct, with great care and patience, the proof-sheets of the Early History. Had he written the chapter, it would have been of somewhat more weight than it is at present, and the book would have been so much the more valuable. E. LYNN LINTON."

With a wonderful amount of rejoicing and fanfare the good folks of Bristol have got their suspension-bridge completed. Considering that more than a century since the want of such a structure over the Avon was acknowledged by the bequest of an alderman of that city, which was of old one of the most enterprising, and is now one of the wealthiest, in England, and that the bridge is but a second-hand one, we confess ourselves a little amused at learning how the Gloucester and Somerset people met when the work was done and opened on the 8th inst. No end of Lords-Lieutenants, M.P.s, mayors, sheriffs, masters and wardens, took part in that ceremony, which was, no doubt, intended as a sort of apology for the tardiness of the natives rather than of rejoicing that they had got the thing done. As it is, Bristol and Clifton have got their bridge, and the traveller between the beautiful banks of the Avon need no longer inquire what is the meaning of the towers that stand high above his head. Patriotic Alderman Vick may sleep in peace; for are not the Bristolians all alive with wonder and pride that their bargain of a bridge is so many feet wider than such another, so many feet higher above the water, and with so much greater a span than a third elsewhere? The Bristolians have been told that the architecture of Egypt, which furnished the style for the towers of their new work, is "somewhat uncouth"; let them nevertheless take comfort, and set the piers, which are "just such gigantic rock-hewn porticoes as one sees at Memphis and Thebes," against the cheapness of their new marvel.

On the occasion of the recent Shakspeare Festival, the Berlin Society for the Promotion of the Study of Modern Languages offered prizes for essays on the following subjects: 1. 'Shakspeare's Influence on the Development of the English Language.' This essay should comprise: 1. An account of the condition of the English language used by writers of poetry at the period immediately preceding Shakspeare. 2. Illustrations from the works of Shakspeare, showing the gradual development of the language. 3. An investigation of the relation of the peculiarities of Shakspeare's language to those of his contemporaries. 4. Examples show-

ing the influence of Shakspeare on the language of English poetry. II. 'A History of the Criticism of the Shakspearian Drama in Germany and the Countries of the Romance Languages.' The essays may be written in either German, English, or French.

The King of Prussia has made a donation of 800 thalers to the Society of Friends of Antiquity in the Rhenish Provinces, for the purpose of facilitating the publication of drawings of the mosaic floors in the newly-discovered Roman villa at Nennig, near Treves. These drawings consist of seven coloured plates, and have been executed under the direction of the chaplain of the cathedral, Herr von Wilmowsky, who has furnished the description of the Roman villa and its mosaics, which are considered to be the finest specimens of this peculiar ancient art which have yet been brought to light.

WINTER EXHIBITION, 120, Pall Mall.—THE TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

MR. MORREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Cruikshank, R.A.—Clarkson Stanfield, R.A.—Phillips, R.A.—Robertson, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Maclean, R.A.—Pierrepont, R.A.—Dobson, R.A.—T. Ead, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Caldwell, A.R.A.—Sant, A.R.A.—Jeune, A.R.A.—P. Nasmyth—Holman Hunt—Gale—Duffield—Miss Nutrie—Baxter—Gérôme—Gallait—Willems—Frère—Auguste Bonheur, &c.—Admission on presentation of address card.

SCIENCE

SOCIETIES.

ROYAL.—Dec. 8.—Dr. W. A. Miller, Treas. and V.P. in the chair.—The following papers were read:—'Researches on Certain Ethylphosphates,' by Prof. A. H. Church.—'A Dynamical Theory of the Electro-Magnetic Field,' by Prof. J. C. Maxwell.

GEOGRAPHICAL.—Dec. 12.—Sir Roderick Impey Murchison, President, in the chair.—The first paper read was a 'Description of the Islands of Kalatos and Puloweh, to the North of Flores, in the Malay Archipelago,' by Mr. J. Cameron, of Singapore.—The next paper was 'On an Expedition to the West Coast of Otago, New Zealand, and the Discovery of a Practicable Route over the Mountains to the Gold-Fields and the East Coast,' by Dr. Hector.—A third paper, by Mr. Albert Walker, consisted of a short narrative of a hazardous journey which the author performed, in company with two other young men, along the West Coast of the Middle Island, New Zealand. Starting from Christchurch, they crossed the "saddle," and descended the Teramakau to its mouth, thence following the sea-shore as far as the Wanganui River.

ASTRONOMICAL.—Nov. 11.—Warren De La Rue, Esq., President, in the chair.—E. Bowman, Esq., and E. Tyer, Esq., were elected Fellows: Dr. Donati (Florence), Prof. E. Luther (Königsberg), and Prof. R. Wolf (Zurich), were elected Associates.—The President delivered his opening address.—'On the Bright Band bordering the Moon's Limb in Solar Eclipses,' by Prof. Challis.—'Meteoritic Appearance on the Sun's Surface,' by Mr. F. Brodie.—'On a New Binocular Telescope,' by Mr. J. Watson.—'Some Remarks upon the Achromatic Object-Glass,' by Mr. W. Simms.—'On the Relations existing between the Forms proposed by Sir John Herschel and by Gauss for the Aplanatic Object-Glass,' by the Rev. C. Pritchard.—'Description of the Observatory, Bonner's Hill, Quebec,' by Mr. E. D. Ashe.—'Self-Registering Thermometer,' by Mr. G. Hamilton.—'On the Minor Planet (81) Terpsichore, discovered by M. Tempel, at Marseilles, Sept. 30.'

GEOLOGICAL.—Dec. 7.—W. J. Hamilton, President, in the chair.—W. G. Atherstone, M.D., J. Brogden, Lieut. A. B. Brown, F. H. Dickinson, G. Dowker, G. B. Forster, C. Graham, T. B. Lloyd, W. C. Maclean, W. Molyneux, W. Prosser, J. E. Randall, J. W. H. Richardson, R. N. Rubidge, The Rev. R. N. Russell, W. W. Stoddart, The Rev. R. B. Watson, and J. H. Wills, were

elected Fellows.—The following communications were read:—'On the Geology of Otago, New Zealand,' by Dr. J. Hector.—'Note on communicating the Notes and Map of Dr. Julius Haast, upon the Glaciers and Rock-basins of New Zealand,' by Sir R. I. Murchison.—'Notes on the Causes which have led to the Excavation of deep Lake-basins in hard Rocks in the Southern Alps of New Zealand,' by Dr. Julius Haast.—'Note on a Sketch-Map of the Province of Canterbury, New Zealand, showing the Glaciation during the Pleistocene and Recent times as far as explored,' by Dr. Julius Haast.

SOCIETY OF ANTIQUARIES.—Dec. 8.—R. Hunter, Esq. in the chair.—The nomination of W. Tite, Esq. as Vice-President, in the room of the late Marquis of Bristol, was laid before the Meeting.—Aug. W. Franks, Esq. exhibited a Saxon gold ornament, stated to have been found at Beckford, in Gloucestershire. Mr. Franks also exhibited an oriental astrolabe.—George Scharf, Esq. communicated some remarks on the pictures from Amberley, the object of which was to oppose the notion set afloat by Vertue that they were the work of Bernard Van Orley.—A paper 'On Amberley Castle,' by the Rev. George Clarkson, was laid before the Meeting.

ARCHÆOLOGICAL INSTITUTE.—Dec. 2.—Sir J. Boileau, Bart., V.P., in the chair.—Dr. Thurnham contributed a note 'On an Incised Marking or Symbol on one of the Stones at Stonehenge.'—Mr. C. W. King contributed an elaborate account of the Glyptic Art during the Middle Ages.—General Lefroy, R.A., gave an account of a curious Bactrian idol found, in 1850, upon the site of a Jaina temple north of Peshawar, and now exhibited by Col. Hogge. Characteristics of Buddhist idolatry seem to be combined in this curious object with features derived from Greek Art. The head and upper part of the figure, which is in a sitting position, are classical, while the legs are adorned with closely-fitting boots or stockings, reaching nearly to the knee. It is of blue slate, eight inches in height, and in tolerably perfect condition; the nose, however, has been defaced.—Prof. Westmacott delivered a discourse on the statue of the Diadumenus, recently acquired from Rome for the Collection of Sculpture at the British Museum. He entered in considerable detail into the features of interest presented by the character and treatment of the head and other parts of the sculpture, and the connexion with the archaic manner. These peculiarities are more apparent if this statue and others belonging to the Transition period are compared with works of the succeeding school, perfected by Phidias and his contemporaries. The Diadumenus of Polykletus, who flourished about B.C. 450, has obviously great claims to attention, and must take a very distinguished place among productions of a most important period, occupying the narrow line of demarcation between the lingering traditions of the old style and the consummation of sculpture in its noblest phase. Great historical interest, moreover, attaches to this statue, representing precisely what the Greeks termed *Diadumenos*. Pliny and Lucian describe a statue so called as one of the most celebrated works of Polykletus, and the Professor pointed out the evidence which may seem to connect the identical work with the age of that sculptor. With great deference, he expressed his impression that in this interesting statue the national collection may have become possessed, not simply of an ancient copy of a celebrated work, but the original Diadumenus of Polykletus.—Dr. Birch next addressed the meeting, directing attention to two circumstances connected with the statue; namely, to the presence of the stump of a palm-tree at the right leg, which he did not think coincided with the mode of treatment in the contemporary statues of Phidias, and to the rude manner in which the statue had been clamped.—Mr. E. Waterton exhibited and described a fine sword, having, on one side of the blade, a shield charged with a lion rampant and a bend, surmounted by the tiara and crossed keys; on the other, the inscription SIXTUS · V · PONT · MAX · ANNO · IIII. Mr. Waterton thought it one of the

swords blessed by the Sovereign Pontiffs on one of the Sundays in Lent, and afterwards presented to some sovereign.—The Marchioness of Huntly exhibited, through Mr. S. Smith, three massive armlets of bronze, found near Aboyne, in Aberdeenshire. They are of a peculiar type, of which some examples exist in the Museum of Antiquities at Edinburgh, and there is a pair in the British Museum decorated with enamel. They are of great weight, and may have been honorary gifts for military service, or votive offerings. They are supposed to be of the late Celtic period.—The Hon. W. O. Stanley, M.P., sent a collection of ancient relics of bronze, a necklace of large amber beads, a quantity of metal rings of various sizes, of the description considered to have been used as currency among the ancient Irish. They were found near Llanwyllog Church, Anglesea.—Mr. H. Farrer sent several recently-acquired specimens of Cinque-cento Art, including objects in enamel, and ivory, and silver, and gold.—Mr. C. Bowyer exhibited several antique bronzes, and an antique full-length figure in marble of a youth—probably Narcissus—of the best period of Greek Art, from Herculaneum.

SOCIETY OF ARTS.—Dec. 7.—W. P. Andrews, Esq. in the chair.—The paper read was 'On the Construction, Traction, Retardation, Safety, and Police of Railway Trains,' by Mr. W. B. Adams.

ANTHROPOLOGICAL.—Dec. 6.—Dr. Hunt, President, in the chair.—The following new Members were elected: H. J. Johnson, S. Burton, T. Lampray, H. Braddon, Dr. B. Foster, F. D. Davies, A. M'Arthur, F. R. Spry, Col. Richards, Rev. J. Mould, and J. P. S. C. Nicholson.—The following papers were read: 'On the Pre-historic Remains of Caithness,' by S. Laing, Esq. The author described some shell mounds at Keiss, in Caithness, and the contents of some kists found in and near them. The place where these mounds have been collected is about seven miles to the north of Wick, extending for some distance along the coast, and for a mile or two inland. The interest attached to these shell mounds is that they resemble the "kjökkenmøddings" of Denmark, which consist of heaps of shells and bones, the refuse of the food of the men who are supposed to have lived in the pre-historic period. Mr. Laing said that considerable confusion had arisen in the exploration of the kjökkenmøddings from want of care, and that implements of the early stone period had thereby become mingled with those of bronze; but he had been careful in his excavations in Caithness to avoid such confusion. He described five of the shell mounds which he had examined, and the results, he said, had shown that the heaps had been accumulated at different periods. In the lowest stratum were found mingled with the shells of limpets and periwinkles, which appear to have constituted the principal articles of food of these ancient people, some bones of oxen, of horses and pigs, and stone implements of the rudest possible kind. Specimens were also found of the bones of a bird that has long been extinct. In continuing his explorations, Mr. Laing came to some kists consisting of slabs of stone just large enough to hold the body of a man, and inside, covered with sand, he discovered the skeletons of those who had been interred. Most of them were very short, not being more than 5 ft. 4 in. long, and in those kists no implements of any kind were found; but in two instances he discovered kists of a much larger size, the skeletons in which measured 6 ft. and 6 ft. 4 in. These were presumed to have been the chiefs of the race, and buried with one of them were fifteen stone implements, of small size and of the rudest character, exhibiting a lower degree of Art than the flint implements found with the bones of extinct animals in tertiary geological deposits. Several of the skulls were exhibited on the table. Mr. Laing said that the skulls of the chieftains presented little difference from those of ancient British skulls, but the others appeared to be of a lower type, and to resemble, in some particulars, the skulls of negroes. Among the shells and bones found in the middens, there were two human jaw-bones, one of which was the jaw-bone of a child about five years old, which

bore the marks of having been gnawed, indicating that the child had been eaten. Mr. Laing also mentioned that on some of the shell mounds there are the remains of round bays built with the sandstone of the neighbourhood, and evidently constructed at different periods; the foundations of them being the heaps of shells constituting the lowest stratum of the middens. The inference he drew from the small size of the implements found, and from the fact that most of them were made from the stone of the neighbourhood, was that the ancient people by whom the middens had been accumulated had no communication with the inhabitants of districts from which flints or harder stones could have been procured.—Prof. Owen said the skulls differed in several essential particulars from the form of the Ethiopian skull; one of them might be mistaken, from part of its configuration, for that of a Negro, but the small size of the molar teeth, the angle at which the nasal bones joined each other, and the extent to which the parietal and alisphenoid joined, showed that it was of a different type. With respect to the jaw-bone of the child, he observed that he was well acquainted with the marks made by savages on the jaws of animals they devoured as food, and he feared the evidence which the child's jaw afforded tended to prove that our progenitors who inhabited Scotland at a remote period must have been cannibals. The dental cavity is filled with nerve pulp, which savages relish, and the child's jaw-bone indicated that it had been broken to extract that substance.—'On the Discovery of a large Kistvaen in the Muckle Heog, in the Island of Unst, Shetland, containing Urns of Chloritic Schist,' by Mr. G. E. Roberts, with notes upon the Human Remains, by C. C. Blake.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Asiatic, 3. |
| — | Royal Academy, 8.—'Anatomy,' Prof. Partridge. |
| — | Architects, 8. |
| Tues. | Statistical, 8.—'Extension of Modern Subjects for Regular Study in Educational Institutions,' Mr. Heywood. |
| — | Engineers, 8.—Annual Meeting. |
| — | Anthropological, 8.—'Pre-historic Remains, Caithness,' Mr. Laing; 'Kistvaens, Shetland,' Messrs. Roberts and Carter Blake; 'Pre-historic Hut Circles,' Mr. Roberts; 'Tumuli, Cheltenham,' Dr. Bird; 'Remains from Italian Turbaries,' Mr. Chambers. |
| Wed. | Society of Arts, 8. |
| — | Geological, 8.—'Coal-Measures, N. S. Wales, &c., Mr. Keene; 'Drift of the East of England, and its Divisions,' Mr. Wood, jun. |
| Thurs. | Zoological, 4.—General. |
| — | Royal, 5. |
| — | Antiquaries, 8. |

PINE ARTS

PARIS ART-INDUSTRY.

Paris, Nov. 1864.

The cultivation of artistic industry has excited much attention in Paris since the close of the Universal Exhibition of 1855. That Exhibition, while it taught Paris manufacturers that Art-industry was being cultivated with considerable success far away from Paris, opened their eyes to the fact that the living race of Art-workmen were hardly so skilful, and certainly not so cultivated, as their predecessors. The complaint was loud and general that French designers were becoming mere copyists, or at best re-modellers of old patterns and models. They patched styles together. They borrowed an arm here and a leg there; but they showed no creative power worthy of the national reputation and of the present century. New developments of the grotesque and of the *outré* were to be had. There were dazzling combinations of colour and of rich materials. There were infinite varieties of felicitous incongruities; but there was no style that could be called the creation of the time, and there were no great Art-workmen and manufacturers whose labours would form an era in Art-industry. There was a complete absence, in short, of the creative faculty among the living Art-workmen of the French capital. These reflections on Paris Art-manufactures of the present time do not, of course, apply to mere *objets de fantaisie*, to the costly trifles in Giroux's splendid show-rooms, nor to any part of the fashions. The milliners are inventive enough, Heaven knows! Parisian ladies have lost none of the noble art of squandering money on personal adornment. Did I not see with my own eyes, only yesterday, a scarlet mantle with a graceful flowing pattern described upon it, in the very

costliest feathers? Did not the "sad sea waves" by Biarritz throw up, only last summer, many tinted shells for the adornment of the flounces of the ladies who paced the sands by the Villa Eugénie? Was I not permitted to examine a be-laced dress that was to be had for the trifle of 2,000*l.* sterling? Are not the fair pedestrians of the Boulevard des Italiens to be seen in something like little, over-ornamented Hessian boots? Their dainty waists are spanned by belts deeper than a guardsman's, and with a buckle a trifle larger than that with which drunken soldiers have been known before now to belabour harmless passengers in London! I concede the fair Lucy Hocquet and magnificent Madame Laure the full credit for their inexhaustible inventive powers. Madame Rachel is outdone and sent to the right-about, for does not my *Petit Journal* promise me "eternal beauty" for only fifty centimes in postage-stamps? So that ugliness is henceforth only a base and short sighted economy, and you may safely set down the man or woman who wears wrinkles as a miser.

It is not, then, the tailor, or the dressmaker, or the *coiffeur*, or the toilet-table purveyor, who can be reproached with a falling-off in creative power. No, Vanity has about her artists as great and potent as she ever had since the world began.

The decadence of Art-industry, or at best the lack of progress in it, is perceptible in the works of the manufacturers who make domestic furniture, utensils and ornaments of all descriptions. There are plenty of magnificent specimens made every day, of Louis the Fifteenth's or of Louis the Fourteenth's style, or of one style wedded with another. There is much competitive overlaying of ornament. There are many new materials in use and in vogue. Surprising richness of design is to be had by men who have princely purses. Barbédienne can show exquisite samples of the enameller's art on copper, but none surpassing, as he would cordially admit, the enamels of the Chinaman. There are beautifully designed and finely finished works in the clock-makers' shops and where there is a quantity of or-molu. But mark what are the novelties. There is the popular *Vert antique*; bronzes copied from classic models are artistically slimed with green, and so the Art-finish of old Time is imitated. There is now a run on Pompeian bronze revivals, and I believe Prince Napoleon has an entire establishment set up with articles copied from the fashions of the buried city. The style of ancient Egypt is also laid largely under contribution, and a slice of a temple supports the face of a Paris clock of 1864. There is a perfect rage, moreover, for imitation Palissy ware, and in the Exhibition of the Society for Promoting the Progress of Industrial Art, now open in the Palais de l'Industrie, this ware is abundant, as, indeed, it was in the Exhibition of Art Industry I examined last year. Imitations of Raffaele ware are manufactured on a great scale. But there is no originality, nor is there much that I can see in the superb establishment on the Boulevard des Italiens, where the delicate marbles of the Algerian Onyx Company are exhibited. It is the material which is new, and not the form in which it is carved. It is worked and combined with other precious Art-materials in great factories, where the workmen can hardly be called Art-workmen, so minutely is the labour which goes to make an Art-manufacturer of the present day subdivided.

The advocates of the societies which are now in operation in Paris to promote the education of Art-workmen, appear resolved to remedy this state of things which, according to them, threatens to deprive Paris of that supremacy in Art-manufactures which, they allege, she has held for centuries. Last year, these friends of Art applied to Industry were one influential body, and it was under their guidance that last year's Exhibition took place in the Champs Élysées. But now they are two rival bodies. They have quarrelled and are split into two societies, and it is the less influential of these two societies that now occupies the Palais de l'Industrie. The more important society has entered upon an extensive and a well-considered plan of action. It has rooms in the centre of the Art-manufacturing quarters of Paris. It is forming a collection of designs and specimens of Art-manufacture, and is,

in short, the beginning of a movement like that which has in England developed into the Art and Science Department of the Board of Trade. This important association holds completely aloof from the body that directs the Art-Industry Exhibition of the present year under, I believe, the leadership of Baron Taylor. I miss in the Palais de l'Industrie many names of leading firms, and their absence leaves the Exhibition a very incomplete one. M. Lerolle, for instance, whose fine show of bronzes and of enamel-work was a remarkable feature last year, makes no appearance. He is evidently with the more important society, and waits for the Exhibition of 1865.

The Exhibition is, however, interesting. The general effect of it, as it is spread in stalls, or under canopies, throughout the broad nave of the Palace, is highly pleasing and satisfactory. It makes a very welcome lounge on these wintry days. It is the very roomiest of bazaars. The pretty things are plentiful; and the collection includes one or two amusing inventions. Foremost among these is a superb car, drawn by silver swans of gigantic proportions. The car is intended for fair bathers. In its fairy network they may recline at their ease, and float upon the waters, and in the waters, buoyed up by the four gallant silver swans, who will bear them safely upon the gentle swell of summer seas. At the fair bather's elbow is a handle that works a screw; and by this screw she may drive her car and her swans at her own sweet will. This is luxury enough, one would imagine, for even a Parisian Countess, at Biarritz or Trouville. But the inventor is not satisfied. He knows the ladies for whom he caters; and in the backs of the noble birds he has contrived a liqueur-case! Next year we shall see the old port at Biarritz gay with silver swans, bearing upon the dancing waters the simple and homely daughters of the France of the Second Empire—sipping *Noyau*.

Close by the swans are other Parisian simplifications. Here is "the Sultana's belt," of rich and rare material, suited to the manly as well as to the effeminate form. The Sultana's belt, richly embroidered, is strongly recommended to gentlemen riders, while ladies are assured that it will enable them to dispense with stays—even at an evening party.

I will glance rapidly at a few of the manufacturers' stalls. Bouron and Dalbergue show some exceedingly elegant and highly-finished bronzes and or-molu: but the designs are not original, and make not the least approach to a new style. Portales has some good ceramic manufactures, boldly designed,—the figure of a pelican, for instance; and the "artistic earthenware" of Auguste Jean shows that the Parisian manufacturers have been stimulated by the success of Messrs. Minton at the Universal Exhibition of 1855. This manufacturer presents a colossal vase that is at once boldly and finely finished. His busts of the Princesses de Rattazzi, and M. Fould, in terra-cotta, are admirable samples of modelling. The blue, white, and yellow busts, however, are harsh, and displeasing altogether. The ebony and china artistic furniture manufactured by Perron Frères is remarkable, as well for the tasteful combinations of material, as for its cheapness. An ebony stand, with ornamentation in china, was marked at eighty francs! Richer and rarer are the Aubusson tapestry of Braquénie Frères. A sofa and two arm-chairs display some exquisitely grouped flowers worked upon a rose ground, so bright and pure, no sunset could well dim its purity. I must not pass M. Gueyton's works without a word. He exhibits some enamelled jewelry, the finish, harmony and grace of which I cannot remember to have seen surpassed, even by the Danes. He has a little cabinet of trifles, each of which is a good study of taste and fine skill. Among the exhibitors of ceramic manufactures, whose works show the tendency of Parisian manufacturers to produce Art utilities at a cheap price, and who are making rapid advances, are Bernard Léon, Masson Frères, and Th. Deck. Eugène Armengaud's show of *carton leathers* is a most excellent one. His imitations of old Cordovan leathers are faultless. These imitations of old leathers are wonderfully rich in effect, and for wall wainscoatings are cheap, inasmuch as they are easily nailed or pasted up; and they may be washed

like oak panelling. There are shows of photographic portraits; and sewing-machines, as a matter of course. If the artificers and artists, subjects of Capt. Burton's friend, the King of Dahome, were to have an industrial exhibition, we should find a sooty photographer there,—and, mayhap, some Amazons plying the sewing-machine. M.M. Carjat & Co., of the Rue Laffitte, exhibit some clean and delicately-executed portraits: delicate enough in the half-tints to please the most *exigentes* ladies. In Carjat's camera not the faintest smile could be lost; nor, it follows, the shallowest dimple.

B. J.

FINE-ART GOSSIP.—The Royal Academy's Silver Medals have been awarded to the following students—namely, to Mr. Thomas Davidson, for the best Painting from the Life,—to Mr. Frederick George Oakes, for the best Copy made in the School of Painting,—to Mr. Claude Andrews Calthrop, for the best Drawing from the Life,—to Mr. Richard Lincoln Aldridge, for the best Drawing from the Antique,—to Mr. James Griffiths, for the best Model from the Antique,—to Mr. Sydney Williams Lee, for the best Architectural Drawing,—to Mr. Horace Henry Cauty, for the best Perspective Drawing,—and to Mr. Richard Phéu Spiers, the Travelling Studentship for one year, for an Architectural Design.

The election of two Academicians will take place on Friday evening, a few hours after this sheet is in the hands of its London readers. The chances are believed to lie between Messrs. Faed, Horsley and Lewis. The vacancy caused by the death of David Roberts will be filled at a subsequent meeting.

The Hanging Committee of the Royal Academy for the next exhibition will be composed of Messrs. E. M. Ward, J. E. Millais and E. W. Cooke.

It is the intention of Mr. Holman Hunt to make a second lengthened sojourn in the East. He will probably leave this country for Bagdad early in the spring, with the object of painting a Scripture subject on an unusually large scale.

The Edinburgh National Gallery has undergone re-arrangement of its contents, and received considerable additions: most prominent among the latter is Dyce's cartoon, 'The Judgment of Solomon.' More important is a collection of drawings bequeathed by the late Mr. John Scott, of the firm of Colnaghi, Scott & Co. This comprises many interesting examples of water-colour Art: especially to be named is a series of works by Joshua Cristall, one of the founders of the Society of Painters in Water Colours, 1805; other works are by Girtin, Cox, Roberts, Dewint, Nasmyth, Dyce, Prout, among the dead; among the living, Sir E. Landseer, Messrs. Lewis, Cattermole, Phillip and others appear.

An "Operative Coachmakers' Industrial Exhibition" is to be held in the Hall of the Coachmakers' Company, 14, Noble Street, Cheap-side, to open on the 1st of February next, and terminate on the 15th of the same month. The articles to be exhibited are to consist of drawings, designs, plans, models, superior work done by the exhibitors' own hands, and loans by owners, illustrative of the art of coach-building and harness-making. The Coachmakers' Company and the Society of Arts are to nominate the judges, award prizes, and inspect the articles sent for exhibition. We wish this attempt all possible success; and feel that, if it produces anything for the improvement of modern vehicles and their trappings, it will be worthy of success. We commend the common Hansom cab to designers as having narrowly missed being a very elegant vehicle, and a thing which is susceptible of improvement.

In these days even a country parson may do without invention; there are hosts of persons ready, and indeed eager, to save him from taxing his intellect in the smallest degree for that which associates itself with Art. For example, a *Series of Designs for Church Decoration throughout the Year* (Mozley) is a very simple book, although its title is not a little pretentious. Church decoration, according to the author, means nothing more than the arrangement of flowers, foliage and evergreens

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in sacred interiors. To supply with apt ideas those persons who have not enough of the spirit of design in them to produce a decent garland, and properly fix it, the author has put forth a set of sketches of mottoes, symbols, and what not. As to the merit of these we shall say enough in averring that not even an illumination have we seen such ill-arranged and uncouth ornaments. The designs are as poor as those of firework-makers, which they greatly resemble in character.

The Science and Art Department, being desirous of completing the collections in the South Kensington Museum, desire to have the advantage of the advice and suggestions of the Institute of British Architects, the Architectural Museum, and the architectural profession generally, with regard to the reproduction of examples of architectural decoration. The objects specially referred to are: ornamental sculptures in marble, stone or wood,—wall-decorations in painting, mosaic, &c.,—hammered and chased metal-work,—ornamental pavements in mosaic, encaustic tiles, &c.,—stained glass. It is desired that the objects selected for reproduction should be the finest of their classes, complete in themselves, and not too large for exhibition: e.g., among the works already obtained are the Tomb of Archbishop Walter De Grey, York Minster,—the Prior's Gateway, Norwich,—the Singing Gallery, Exeter,—Gio. Pisano's Pulpit, Florence,—and the Ghiberti Gates, Pisa. It is suggested that the finest typical works in stained glass, hammered iron and mosaic might be reproduced in materials like the originals; other reproductions might be obtained by casting, electrotyping or painting. With regard to objects of Northern Mediæval and Renaissance Art—of which the varieties of style are numerous—it would be desirable to form, in the first instance, a list of a few of the finest examples which illustrate each epoch and class of Art. In addition to the collection, it is proposed to make general Art-inventories, briefly naming the most remarkable objects, and the localities where they may be consulted. In calling the attention of the Art-world to this invitation from the Department, we need not say that every person who contributes his knowledge to the end in view will fitly aid in rendering complete that magnificent collection of works which is doing such good service to Art, and which has hardly an equal in usefulness in the world.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

RESERVING, as must be done, certain new works for more detailed notice, we will here endeavour to close accounts with the year that is dying, so far as the musical publications before us are concerned.

INSTRUMENTAL.—*Duo in A, for Pianoforte and Violin*, by James Lea Summers (Davison & Co.), consists of a short *andante* and an *allegro*, both unambitious. — *Quatre Romances sans Paroles: Marche Militaire: 2^{me} Valse pour le Piano*, by Ch. Andreoli (Augener & Co.), do credit to the clever Italian pianist by the care with which they are made. — *Caprice* (Op. 42), by Brinley Richards (Brewer & Co.), is a sterling and graceful movement. — *Au Bal! Allegro Brillante* (Op. 34), *Firenze, Impromptu Romance* (Op. 35), are by W. Schulthes (Ewer & Co.). This gentleman rarely writes inelegantly. — *Festive March, for the Organ*, by E. H. Thorne (Novello & Co.), has a good theme, worked without much experience. — *Sur le Lac de Thun, Barcarolle* (Op. 15), by Eugene Wagner (Ewer & Co.), belongs to the list of "unconsidered trifles." — *Tarantella*, by H. C. Deacon (Ashdown & Parry), is a good Tarantella. To be new, however, in a form of composition so strictly tied in by rhythm, and where every composer has tried his hand, is next to impossible. — Mr. Charles Salaman's *Pantasia from Gounod's Opera, 'Faust'* (Chappell & Co.) has been thrown off to serve the turn of the moment. — The dance-music before us is not good enough of its slight kind to merit specification.

SERVICE-MUSIC.—We lay by the smallest of the books before us, *Haslam's Supplement, &c.*, con-

sisting of *Fifty Sublime Melodies from the Ancient Temple Services, &c.*, by the Rev. Charles Day and J. Turle, Esq. (Nisbet & Co.), as containing some matter beyond the common range of such collections: to be returned to, it may be, another day.

— *Original Hymn Tunes, a Selection for the Great Festivals, &c.*, set by William Plows, M.A. (Novello & Co.), "have obtained favour," says their composer, "in the churches where they have been used," and are published "at the request of kind friends."

— *Songs of Praise, &c., in Two Parts* (Paisley, Parlaine), are of the commonest kind: many of the tunes secular ones, and without pretension to any selectness of harmony. — *A Selection of Psalms and Hymns, &c.*, by the Rev. Charles Kemble, M.A., the Music, &c. selected, arranged, and partly composed by Samuel Sebastian Wesley (Shaw & Co.), is a work of higher pretension and worthier execution, introduced by a Preface, which, though brief, calls for a passing remark. "Many tunes appear," says the writer, "containing harmonies by Sebastian Bach and others, which are eminently conducive to the progress of true taste and knowledge, and which may, it is hoped, create fresh interest in the music of Divine Worship." The above is not clearly worded. At the risk, however, of running counter to a Protestant fashion of the time, regarding which excellent and learned persons hold opinions entirely differing from ours, we must repeat that we fail to find the great value of the German Psalter to the services of the Church of England. The rhythms, the spirit, and, with these, the harmonies, are not ours, nor to be transferred without producing that impression of adaptation which, under the circumstances, we think questionable. — *Tunes, New and Old, comprising all the Metres in the Wesleyan Hymn-Book, &c.*, compiled by John Dobson, and, for the most part, revised and rearranged by H. I. Gauntlett, Mus.Doc. (Novello & Co.) may be briefly recommended as a good collection for its special use.

VOCAL MUSIC.—SACRED.—*The 121st Psalm for Mezzo-Soprano and Chorus*, by H. Matthison-Hansen (Ewer & Co.), is mentioned first, because of the scale on which it is written: not for any originality or merit displayed. The writer is, we believe, a Danish composer; but as compared with Weyse and Herr Gade, can only be placed among men of the second order. — *O Salutaris, for Solo and Chorus, with Organ and Pianoforte*, by Wilhelm Schulthes (Ewer & Co.), is in the mixed style, now largely, if not altogether, employed in the music of the Roman Catholic rite;—a hymn to be used as a change, rather than to be frequently given, because of its possessing any marked individuality.

SECULAR.—*Six Trios for Female Voices, with Pianoforte Accompaniment*, by Giulio Roberti (Ewer & Co.), are tuneable, and not immoderately ambitious; they still are clear of such obvious platitude as tempts those who would write easily. — We are once more reminded that some of Mr. C. Salaman's best music is set to Italian words by his Romanza 'T' amo d' amor dolcissimo' (Ashdown & Parry) an expressive song in the right style. 'As I did walk one summer's day' (same composer and publishers) though good, is less good. — *Dove, o Cara*, by Ignace Gibsons (Lambourn, Cock & Co.) is pretty, so is his 'L'Abandonnée' (same publishers). — The above Italian songs shine by comparison with certain productions by "a son of the soil," 'La Bandiera,' 'Bel Moretto,' and 'Addio alla Fanciulla,' by L. Badia (Lonsdale & Co.). — 'We will not forget Thee' (Duet), 'The Merry Blackbird's Song,' 'Time will Tell,' 'Good morning, sweet Lass,' 'The Dawn of the Star,' by T. Walstein (Lambourn, Cock & Co.), though not one of them exhibits that distinctive spark of genius which raises the student into the poet, deserve to be gently handled, as the last thoughts of one who, our readers may recollect, in the closing hours of life, showed himself a man of honour. — 'A Shadow,' and 'Would it were I had been false, not you' (Addison, & Co.), are more thoughtfully than gracefully set by Caroline Reingale: who seems to have adopted the German fashion of treating her texts, in the pedantry of which there is involved as much musical untruth as in the flimsiest Italian no-meaning. — We meet Mr. Schulthes again, in his

'Two Loving Hearts may sever,' 'Take back every Token,' 'A Child to a Bird in Winter' (Ewer & Co.), and 'Slumber, Dearest' (Sutton & Potter, Dover), and as usual, find that grace of treatment, and original vigour of idea are not quite in the right proportions one to the other. — Here too, we meet Mr. Deacon as a song-writer, in 'The Midnight Wind,' 'Hymn of the Hebrew Maiden' (from 'Ivanhoe'), 'Her Cheek is pale with Thought,' (Chappell & Co.) The two former are expressive, low *contralto* songs, composed for Madame Sainton-Dolby. — 'If thou hast pass'd an aching heart,' by James Edmond Walker (L'Enfant & Hodgkins), — 'The Jolly Jack Tar,' by Harry Haines (Williams), — 'Mary,' by John Jackson (Davidson & Co.), — 'Stay, Gentle Being,' and 'Thy Hand in Mine,' by A. S. Cooper (Addison & Co.), need no more mention than the above. — Neither is it necessary to specify the items of these publications:—'Gemmed Antichità,' — 'Vocal Compositions of the Greatest Masters of all Nations,' — 'Lieder Repertorium, Songs of Germany, Scandinavia, &c.,' — and 'National and Popular Ballads and Songs of England,' all from the busy press of Mr. Lonsdale. The subjects might have been more carefully chosen for a publication the dearness of which is among the anomalies of a day of extended and cheap republication of all such music as is not held under copyright.

MUSICAL AND DRAMATIC GOSSIP.—Our rival Opera managers are "clearing decks" to make room for Pantomime. Many of the best singers are gone or going, for a time at least. M. Garcia has left Her Majesty's Theatre for Trieste, we are assured, with the intention of returning to England early next year. His place has been taken, during the few last nights of 'Faust,' by Mr. Patey. Mr. Adams is about to return to Berlin, to work out what remains of his engagement there; having, also, we believe, the purpose of coming hither again so soon as he is free. Madame Lemmens-Sherrington advertises that she is "open to offers" during the greater part of January and a portion of February. These are so many reminders of the unflattering fact, that, during six or eight winter weeks, when London is at the fullest, Opera will be clipped and pared of her splendour, in favour of Columbine, Harlequin, Clown and Pantaloon, the scene-painters and the mechanists: it being superfluous to point out that operas on a small scale, given by the less popular members of a company, must stand a poor chance of attracting a public, hungering and thirsting for the transformation-scene of electric light, real water, and a thousand flying ladies, and impatient till the inspiring strains of 'Hurry' and 'Hot Coddins' shall begin. Not to be "unequal to the occasion," Mr. W. Harrison promises the attraction of a "graceful one-legged clown." The other day, M. Janin wrote in hyperbolic praise of a wondrous *Quadrume*, or equestrian ape, at the Cirque of Paris. How is it that such a "bright particular star" has been overlooked? Every expedient of the kind offers a possible, it may be a profitable, escape from the consequences of weak management; but its adoption in no respect satisfies us that Opera in English is of necessity unattractive, still less that without a Carnival of misrule and nonsense no theatre can keep its doors open. The latter point has been settled by M. Fechter and the management of the Olympic. The remonstrance and vituperation with which our strictures have been received is, however, a sign promising health, as showing that they have excited such an attention as no unreasonable railing could command for an hour. The production of M. Gounod's 'Le Médecin' at Covent Garden is, we perceive, deferred till after Christmas. It is not, we are happy to believe, to be abridged in point of music. The *Times* states that it will be immediately followed by M. Félicien David's 'Lalla Rookh,' done into English by Mr. Charles Kenney, and adds, "should these prove successful, it is to be feared the promised English works may at the end be driven into a corner." Meanwhile, the revival of Storace's music to Prince Hoare's 'No Song, no Supper,' at the Haymarket Theatre, is curious as a sign of the times.

Mr. Halle does not weary in well-doing. At one of his late Manchester Thursday Concerts he brought forward Herr Gade's Symphony in c minor, M. Berlioz's 'Pilgrim's March' ('Harold'), and Spontini's Overture to 'Fernand Cortez,' a work almost entirely unknown in London. That of the 15th was to be an orchestral, military and choral concert, including instrumental music from M. Gounod's 'Faust,' 'La Reine de Saba,' and 'Mireille.' So far from this temerity in research exercising a bad influence on the audiences, it is proved increasingly to attract those who care for music from distant places. Surely these and the Sydenham concerts ought not to be without their moral for Londoners. At the *Crystal Palace Concert* on Saturday, the Symphony was Spohr's 'Seasons,' a work belonging to the latter part of its composer's career, when he attempted romance and picture-making in music. Of these efforts 'The Power of Sound' remains to be the test. Madame Kenneth was the principal singer. At to-day's Concert there are to be sundry unfamiliar exhibitions:—a new violinist, Signor Adeltmann, from the Milan Conservatory,—Signor Mattei, a pianist, who offers a Fantasia of his own on airs from 'Norma,'—Madame Grisi, in the Thule ballad and jewel-song from 'Faust' (which should never be separated),—and Schumann's Overture to 'Manfred.' Among other signs of the times, which show the increase of unaffected desire to have good music, must be mentioned the formation of popular chamber concerts at Hackney, under the direction of Mr. E. Prout, whose Quartett, noticed in the *Athenæum* some months ago, was performed there. Here, too, it may be noticed (the case not admitting of formal report) that Mendelssohn's 'Athalie' music was the other evening given at Croydon. To come to less spirited doings, the Concert of the *Royal Society of Female Musicians*, held on the 13th, owed no small part of such attraction as its programme possessed to foreign artists. Herr Strauss played twice, being joined in Beethoven's 'Trio,' No. 2, Op. 70, by MM. Daubert and Otto Goldschmidt. The other instrumentalists were Messrs. Cousins and John Thomas. The singers were Madame Sainton-Dolby, Mdles. Enequist, Liebhart, Banks, Armitage and Hughes, Messrs. Wilbye Cooper, Winn, Irving, and the Orpheus Glee Union. More commonplace the selection of music could not easily have been.

Yesterday week, at the very fine performance of 'Judas,' by the Sacred Harmonic Society, Mr. Wilbye Cooper sang for Mr. Sims Reeves.

Mr. Hullah has accepted the *bâton* of the Edinburgh Philharmonic Society.

What news there is from Paris is chiefly operatic. 'Moïse' has been revived at the Grand Opéra. A merry one-act trifle, 'Le Cousin Babylas,' by M. Caspers, has been produced; and another, 'Les Bégaiements d'Amour,' by M. Grisar, with Madame Faure-Lefebvre for its heroine, at the Théâtre Lyrique. A version of 'Il Flauto Magico' is to be brought forward there; also 'Le Roi Candale,' a new two-act opera, with music by M. Diaz de la Peña.

Mr. Wallace's overture to 'Lurline' (the best of his overtures) has been performed in Paris, at one of M. Pasdeloup's Popular Concerts.

M. Rubinstein has been advertised as intending to winter in the French capital.

We are "advised" from Germany that Fräulein Topp, whose pianoforte-playing was one of the two redeeming points of the Carlsruhe Festival, is to be shortly, if she be not already, in London; further, that we may expect a visit from a young violinist, M. Hugo Wehrle, for whom a great future is predicted by those who should know.

"I went the other evening to Dresden," writes a German correspondent, "to see 'Coel fan tutte,' which Herr Rietz has revived with great care and excellent success; though the singers, excepting the *Despina* (Madame Jauner Krall), were but second-rate. The son-in-law of Herr Tichatschek, however, Herr Rudolph, sang the part of *Ferrando* satisfactorily. But the ensemble was perfect; the orchestra could not be praised too highly, and the

getting-up of the whole piece showed as much fine taste as sound judgment. The opera was given throughout as Da Ponte and Mozart wrote it, and I begin to think nothing better can be done with 'Coel.' The text is really no worse than that of a good many of its contemporaries, and the grace and poetry of the music can never be so well displayed as when combined with the exact words for which it was written." What is said above is, no doubt, true in a great measure—yet not altogether so, as may be easily proved. Was the music written to German or to Italian words? If to the former, we find, as original "exact words," such an objectionable piece of rough affectation as—

—If it was originally written to the Italian text—
E la fede della femine,

—the German paraphrase (we presume used at Dresden) above cited, might justifiably be amended. Leaving, however, these verbal questions, there is no escaping from the fact, that it is not so much "the lengths" (to use our stage-phrase) as the entire story of 'Coel fan tutte,' with its silly maskings and penetrable disguisings, which makes that opera tedious and absurd. Agreeing with our Correspondent that no radical alteration of these may be possible without ruin of the whole, such an admission, if taken absolutely, furnishes a serious lesson to all composers. Not merely is some of Mozart's loveliest music, but much of Signor Rossini's, virtually swamped by its having been applied with all the riotous carelessness of Genius to subjects devoid of fancy, probability, or interest. A most striking illustration of the converse is furnished by the opera-house at Berlin, at which Gluck's 'Orphée,' that simplest and severest of antique opera-legends, is anew in preparation. In this it is said that Madame Jachmann-Wagner, who was understood to have left the theatre, owing to the failure of her voice, will re-appear. What, by the way, will our English teachers, who are used, in the benignity of ignorance, to speak of Gluck as hopelessly gone by, make of such a fact as this?

MISCELLANEA

The Eleanor Crosses.—In acknowledging the notice accorded to my work upon the subject of 'The Memorials of Queen Eleanor,' I may be allowed to differ with the conclusions drawn by the writer from the fact, that "the accounts and charges for the erection of the Eleanor Crosses were rendered to the executors of the Queen." As a lawyer, of course I could not be expected to admit such evidence to be sufficient—far less "conclusive"—against "the older fancy" that these monuments were the tributes of King Edward's affection to the memory of his Queen. To admit such a conclusion would, in my judgment, be to weaken, upon very slight grounds indeed, the many other recorded proofs of his conjugal affection for Eleanor, such, for example, as is afforded by his alienation of lands for the purpose of celebrating the Queen's anniversary,—a ceremony continued for 200 years after her decease, solely through the means thus provided by King Edward. That I should apparently have ignored the alleged "belief of recent writers," or any other speculations on the subject, is solely due to the circumstance that I could not afford the leisure necessary to their investigation, otherwise would I have attempted to show that the theory contended for could never be admitted to destroy the time-honoured conviction—founded as it is on the authority of Walsingham and his predecessors, handed down by Sandford and others to the present day—that these Crosses were raised by command of the King, any more than by a lawyer would the suggestion of some local custom—previously undiscovered—be held sufficient to set aside the Common Law of this country, which in its origin equally rests upon tradition for its authority.

JOHN ABEL.

Temple, Dec. 12, 1864.

TO CORRESPONDENTS.—J. W.—A. Y.—B.—G. W. Y.—C. W. S.—H. P.—C. B.—N.—M. S.—S. W. Y.—J. A.—Pewax—E. J.—H. S.—G. D.—M. S.—V.—received

Errata.—P. 776, col. 2, line 21 from bottom, for "reading" read rendering; 16 from bottom, for "noble," read whole.

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